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THE NATIONAL THEATRICAL WEEKLY

LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

"YOUNG IDEA" IS CLEVER

LONDON, Feb. 26.—Robert Courtneidge presented a new play by Noel Coward at the Savoy Theatre, called "The Young Idea," appropriately called "a comedy of youth." The story begins with the discovery of George Brent (Herbert Marshall), who has made an unhappy second marriage after having divorced his first wife. His two grown up children, by his first wife, come to visit him from Italy, with the purpose of winning him back to his first love. Their plan is made easy with the discovery that their stepmother has a lover. They aid her to elope with the lover, and then frighten away an American who has been paying attentions to their mother, and succeed in reuniting their father and his first wife. And so it ends.

There are a lot of funny situations in the play, and the laughs come fast and furiously. Noel Coward, the author, bears the brunt of the work, ably assisted by Ann Trevor. Kate Cutler, Muriel Pope, Phyllis Black, Leslie Banks, Clive Currie and Ambrose Manning give fine support.

HETTY KING SUES NEWSPAPER

LONDON, Feb. 26.—Mrs. Winifred Lamont, better known to the profession as Hetty King, the male impersonator, has brought suit against the *Daily Record*, a newspaper of Glasgow, asking for damages of £3,000 alleging slander. The cause of the action was the publication of an interview said to be given by the plaintiff which was published in the defendant's weekly issue, in which Miss King's alleged impressions of America were stated. Miss King denies ever having given an interview to the newspaper, and further states that her views were entirely misrepresented. The defendants deny slander and state that they obtained the interview from a reliable American source. The trial is slated to be held in June.

"WILD WEST" RODEO TO BE SEEN

LONDON, Feb. 16.—Charles B. Cochran, theatrical producer, last week completed arrangements calling for the holding of a real "Wild West" rodeo in London. The only performance of similar character that has ever been given here occurred over twenty years ago when Buffalo Bill brought his show over. Tex Austin, who presented the program of cowboy sports at Madison Square Garden in New York, will bring the same show here. The inhabitants of this city are eagerly awaiting the time when they shall see real cowboys, cowgirls and ranch owners exhibit their skill in bulldogging, broncho busting, rope throwing, trick riding and marksmanship.

BERNHARDT HAS RELAPSE

PARIS, Feb. 19.—Sarah Bernhardt suffered another relapse late last week and is again confined to her bed although her condition is declared not to be serious. She was seriously ill early in the winter and for a time it was thought she would die, following her collapse on the stage while rehearsing for a new play. She rallied, however, and was soon back at work, only to suffer another relapse from which she quickly recovered.

AM. ACTRESS COMING OVER

LONDON, Feb. 26.—Tallulah Bankhead, a young American actress who has not been seen in England as yet, has been engaged to play the leading role in Sir Gerald de Maurier's production of "The Dancers." Dorothy Dix was supposed to have been signed for the role.

ENGLISH CAST SAILING

LONDON, Feb. 26.—Cyril Maude will sail for New York this week, taking with him an English cast to appear in the production of "If Winter Comes" in that city. With him are Mable Terry-Lewis, Peggy Bush and Lydia Bilbrooke.

PRESS AGENT PROVOKES ACTORS

LONDON, Feb. 28.—A press agent's stunt description of a boy actor, done at a Midland town, created quite a stir among hundreds of actors and actresses, well trained but out of work.

The agent had this to say of the youthful actor involved: "The boy (aged fifteen) is the son of a London bus conductor, and was formerly a district messenger, but the stage offered greater opportunities than carrying messages so he found work on the boards."

MAURICE NAMED IN DIVORCE CASE

LONDON, Feb. 25.—Maurice, the dancer, was named as corespondent in a suit for divorce brought by Tom Furness against Elisabeth Fae Furness of New York, which was heard here last week.

Furness charged his wife with being addicted to excessive drinking and using narcotics. She is said to have spent over $500,000 in the three years of their married life. He admitted that his salary is only $8,000 yearly, but said he had a large fortune.

TO GIVE "DEAD HOUR" SHOW

LONDON, Feb. 26.—C. B. Cochran has also adopted the idea of the "dead-hour" show, and will shortly produce a revue to play at the Pavilion between the hours of five to seven. It will be presented in May and will be known as "Cinq a Sept." Among those who have already been engaged for it are Alice Delysia, the Dolly Sisters and Trini. Cochran is also negotiating for Irene Castle and the Spanish singer and dancer, Raquel Mellor.

"LOVE HABIT" OPENS

LONDON, Feb. 26.—Dennis Eadie produced "The Love Habit" at the Royalty, which is the English version of Louis Verneuil's comedy "Pour Avoir Adrienne." Seymour Hicks, who made the present version, styles it a "piece of impertinence" in three acts. The whole action takes place in an architect's apartment in Paris.

Included in the cast are: Frances Carson, Elizabeth Watson, Seymour Hicks, Claude Rains and Dennis Eadie.

"THREE'S A CROWD" OPENS

LONDON, Feb. 26.—"Three's a Crowd" opened at the Court Theatre, presented by Bromley Challenor and Horwood Barratt, Ltd., and seems to be bound for the hit class. There are a good many bits which seem overdone to an extreme, both in characters and lines, but the audiences seem to like it very much. Earl Der Biggers is the author of the play, in which Marie Hemingway, Enid Cooper and Bromley Challenor are appearing.

FEMALE TENOR A SUCCESS

BERLIN, Feb. 19.—A woman with a genuine tenor voice, Frau Oesten-Henn, is singing with great success in a Berlin music hall. When this tall, handsome young woman begins to sing the aria to "Pagliacci" it seems as if she were a man in woman's clothes.

Prof. Mommsen of Berlin University, who examined her, says that her vocal cords are abnormally long.

STANDING ROOM FOR "WINTER"

LONDON, Feb. 26.—"If Winter Comes" has been presented at the St. James Theatre, where it is now playing to standing room only, and from all appearances will continue to do so for many months to come. Owen Nare as Mark Sabre is perfect, and he has an excellent cast in Grace Lane, Helen Spencer, Barbara Hoffe and Frederick Volpe.

"LADY OF ROSE" CELEBRATES

LONDON, Feb. 26.—"The Lady of the Rose" celebrated its first anniversary performance at Daly's Theatre here on February 21st.

DR. THOMPSON FOR MOSS TOUR

LONDON, Feb. 28.—Dr. Thompson, exponent of a new science called "Zonetherapy," will open for a tour of the Moss Empires on May 24th, at the Empire Theatre, Nottingham. Thompson, who has already appeared in America, claims to relieve all nervous pains by this system, which is a process of nerve pressure.

"JACK STRAW" REVIVAL

LONDON, Feb. 26.—"Jack Straw," with Sir Charles Hawtrey in the cast, is to be revived in April by Thomas G. Dagnall, who will present the play at the Criterion. Mr. Dagnall recently removed his offices from the Criterion to British Columbia House, 1 Regent street S. W.

BIG RECEIPTS FOR FUND

LONDON, Feb. 26.—The Actors' Benevolent Fund dinner, which is to be at the Savoy, has received about $5,200, according to C. B. Cochran, who is chairman for the occasion. He also stated that he has hopes of other subscriptions which will swell the amount of receipts.

DRINKWATER'S FATHER DEAD

LONDON, Feb. 26.—Albert Edwin Drinkwater, theatre manager and dramatist, and father of John Drinkwater, died suddenly at his home in Bayswater on January 27. An inquest held on the body brought in a verdict of death from natural causes.

"R. U. R." FOR THE WEST-END

LONDON, Feb. 26.—Robert Loraine will present the Capek Hungarian play, "R. U. R." after completing the production of "Cyrano de Bergerac" in the West End. "R. U. R." has already been seen in New York.

HENLERE GOING TO AUSTRALIA

LONDON, Feb. 26.—Herschel Henlere, who is scoring a sensation here, has been booked for twenty-five weeks in Australia during the coming Summer. He is fast becoming the most popular piano act in England.

"TRESPASSES" OPENING

LONDON, Feb. 26.—Edward Percy's latest play, "Trespasses," will be presented at Brighton next Monday, March 5th. In the cast will be seen Lyn Harding, Reginald Denham, and Doris Lytton in the leading role.

"COUSIN FROM NOWHERE" OPENS

LONDON, Feb. 26.—Edward Laurillard will present his new production, "A Cousin From Nowhere," at the Princess Theatre, Shaftsbury avenue, tonight. He has leased the house from the Melville Brothers.

MARGARET COOPER ESTATE

LONDON, Feb. 26.—Margaret Cooper, the piano entertainer who died intestate recently at her home in Cricklewood, left property to the gross value of £5,032. She left neither children nor parents.

"FASHION PARADES" IN THEATRES

LONDON, Feb. 26.—Both the Alhambra and Palladium theatres featured "fashion promenades" on their programs last week with great success. The idea will probably be tried in other houses.

ENGLISH MUSIC HOUSE OPENS

PARIS, Feb. 26.—Francis & Day, the English music publishing house, has opened a branch office here. It is located at Rue Edouard 7.

MRS. WELCHMAN GETS DECREE

LONDON, Feb. 26.—Mrs. Harry Welchman, wife of the well-known actor, obtained a decree nisi against her husband here.

BROADCASTING SHOWS

LONDON, Feb. 26.—Expressions of opinion by various well-known theatrical producers and artists, on the effect of broadcasting upon the theatre, are both pro and con. Andre Charlot, the producer, states that broadcasting must eventually have an effect upon the attendance of the theatre, arguing that if people can manage to listen to a play, as they can by broadcasting, without paying to see it, they will stay away from the theatre. He quoted some of his experiences with people who used to go to the theatre once or twice a week and now have a wireless outfit and stay home.

Cecil Barth, producer of "Charley's Aunt" and "The Private Secretary," says that on the contrary, people are not contented with listening to a play. He claims that they want to see the acting, the audience, the dresses and the actors.

SYLVAIN RETURNS TO STAGE

PARIS, Feb. 26.—Sylvain, the dean of French players, who has been a member of the Comedie Francaise for forty-five years and who had emphatically refused a pension, appeared again with them this week in "Pere Lebonnard," in which he first played twenty years ago. Between the acts he declared that he never felt better and intended to continue on the stage till he was carried off.

Beginning with recitations of popular verse in Algiers, he later played in repertory with Sarah Bernhardt, and since then he has directed ambitious stage folk as a professor in the Paris Conservatoire, developing some of the best known favorites, including Madeline Roch, Suzanne Brunot and Marthe Regnier.

SHAW PLAYS AT ROYAL

LONDON, Feb. 26.—After the pantomine season the Royal Theatre resumed the showing of drama last Monday with a series of plays by Bernard Shaw. The program for the coming season at the theatre consists of various presentations by Mrs. Patrick Campbell and Miss Iris Hoey, "Mr. Wu," "Oh, Richard!" "Eliza Comes to Stay," "Oh! I Say," and "The Rose of Araby," with "Are You a Mason?," "Tons of Money," and "A Little Bit of Fluff" playing return engagements. The Birmingham Repertory Company are to appear at the theatre and later it will be occupied for a week by the Sheffield Playgoers' Society in "The Circle."

TITLED MISS FOR STAGE

LONDON, Feb. 26.—Lady Mercy Greville, nineteen-year-old daughter of the Countess of Warwick, is shortly to go on the stage. The Countess who has given her consent to her daughter said that she is delighted that the girl had decided to take up a stage career, the arrangements for which have all been completed.

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ORPHEUM CIRCUIT PROFITS FOR LAST YEAR OVER A MILLION

No Profits for First Five Months But June Saw Tide Turn—January, 1923, Shows $200,000 Profit and Marcus Heiman, New President, Predicts Big Year

The Orpheum Circuit, Inc., through its newly-elected president, Marcus Heiman, and its board of directors last week issued a consolidated income account of the Orpheum and its subsidiaries for the year ended December 31, 1922, and consolidated balance sheet as of December 31, 1922, Arthur Young & Co., certified public accountants, making the report.

According to Heiman it was not until June 1 that any recovery from the slump in the theatrical business occurred. In spite of the fact that the first five months' opertions showed practically no profit, the year ended with a profit of $1,607,723 before reserves for depreciation and amortization amounted to $973,287.36.

Profits for the month of January, 1923, are put at over $200,000 and, according to the report, the prospects for the remainder of the year are bright.

Construction of new theatres in 1922 used up a total of $2,215,377.53 to meet which $1,062,409.17 was raised through bond issues and the balance from funds on hand. On December 31, 1922, the Orpheum owed approximately $500,000 to banks, which amount has since been paid off, according to the report.

The company carries a funded debt of $8,296,300 maturing all the way from now until September 1, 1946, and has outstanding in capital stock $39,310,149.10. Against this the company carries on its books $53,507,311.16 in tangible assets including land, buildings and equipment, furniture and fixtures, lease deposits, leasehold rights, investments in affiliated companies and sinking funds in the hands of trustees.

The gross income during 1922 from box office receipts and rents, concessions and sundries as $14,405,057.61. The total expenses including artists' salaries and film service, other salaries and operating expenses and theatre overhead was $12,797,334.02, leaving a net income, before deducting depreciation, amortization or Federal taxes of $1,607,723.59; $232.840.32 was set aside for amortization of leaseholds, $740,447.04 was set aside for depreciation of buildings and equipment, the new Junior Orpheum theatres at Los Angeles and San Francisco not being included in this item, and $80,000 being estimated as the amount of Federal taxes, leaving a net income to be carried as surplus of $554,436.23.

On December 31, 1921, the books showed an appropriated surplus of $25,359.08 and an unappropriated surplus of $571,022.90. During the year 124 shares of the preferred stock were purchased and canceled and $12,400 was transferred for the appropriated to the unappropriated surplus account as a result, making $583,422.90 in unappropriated surplus. Adding the net income of $554,436.23 and a loss of $11,647.16 apportioned to the minority stockholders in subsidiary companies the unappropriated surplus for 1922 was $1,149,506.29. Dividends paid and accrued and sundry prior year adjustments amounting in all to $554,876.92 were deducted from the above leaving a balance in unappropriated surplus on December 31, 1922, of $594,629.37 and a total surplus of $607,588.45, showing an improvement of about $11,000 for the year.

This showing is encouraging in view of the improved conditions in the theatrical business and from the balance sheet and income and surplus accounts it seems that Heiman's prediction of a fine year during 1923 is entirely justified.

"LADIES MUST LOVE" HELD UP

STAMFORD, Feb. 26.—"Ladies Must Love" which was supposed to open at the Stamford Theatre to-night did not put in an appearance. At the last moment a cancellation advertisement was inserted in the local papers ascribing the cancellation to illness in the cast.

The Stamford engagement of "Ladies Must Love" was for Monday and Tuesday nights, February 26-27.

CENSORSHIP REPEAL BILL UP

ALBANY, Feb. 26.—The Ways and Means Committee of the State Assembly will hold a hearing on the Cuvillier bill here on Wednesday. The Cuvillier bill aims to repeal the Clayton censorship law and Will H. Hays and the movie hosts will be on hand to argue in favor of the bill while those instrumental in passing the Clayton law will exert their utmost influence to keep it on the statute books.

COLORED CAST FOR PICTURE

"Deceit," the first moving picture ever made entirely by negroes from script and direction to acting and exhibition, opened at the New Douglas Theatre, Lenox avenue and 142nd street on Monday night. The Micheaux Film Corporation of Chicago is distributing the picture which is billed as an Oscar Micheaux production. Advance leaflets were distributed through Harlem and other colored sections of the city in which it was announced that the film was "a story of prejudice, of failure and success that will make you whoop with joy."

In advance notices Evelyn Preer, the leading woman, is called "the first colored screen star," and one of the paragraphs used in building up business appears on the back, asking "Do you want more negro pictures? Do you want to see skilled negro actors—handsome men and beautiful women take their place with the leading stars of the stage and screen?"

MUSICIANS AFTER FILM THEATRES

At a midnight meeting last night (Tuesday) the members of the Mutual Musical Protective Union, formerly Local 310 of the American Federation of Musicians, voted that Paul Vaccarelli confer with the managers of the Capitol, Rivoli, Rialto, Strand and Criterion theatres, regarding the recognition of the organization by the theatre managers and an increase of $10 to $25 a week in wages for the men which will make their salary equal to that received by the members of the Chicago Musicians' Union, which is affiliated with the American Federation of Labor.

It was agreed at the meeting that each class of theatres be grouped by itself and that the organization would not treat with the theatre managers in a collective group. After this resolution was adopted the members then took up the resolution which gave Vaccarelli arbitrary power in conferring with the managers of the motion picture theatres.

In case the managers of this group of theatres fail to confer with Vaccarelli, the latter is empowered to take any action he sees fit to bring about the recognition of the organization and the granting of the wage scale demanded by the M. M. P. U.

The salaries of the motion picture theatre musicians in New York have been averaging from $65 to $69 a week, while the Chicago musicians playing the same type of houses have been receiving from $85 to $118 a week.

In the event that the motion picture theatre managers confer with Vaccarelli and come to some sort of an agreement, the next step taken by the organization will be to confer with the vaudeville theatre managers of the city, after which, if they are successful, the legitimate theatre managers will be asked to confer.

A. H. Nussbaum, who is secretary of the M. M. P. U., stated this week that about half of the members of the M. M. P. U., who are also members of Local 802, which was organized when 310 was outlawed from the A. F. of M., had already resigned and destroyed their membership cards in the latter organization and swore allegience to the M. M. P. U. He stated that more than 500 musicians have applied for membership in the M. M. P. U. in the last ten days, and that they were men who had been brought from out of town locals to play in the New York theatres at the time of the strike several years ago. This group also included men who have been playing in jazz and dance orchestras. All these men were examined Tuesday of this week by the examination committee of 310 and accepted as members.

PIG'S EYE BOY IN ACT

Alfred Lemanowitz, the Newark boy upon whose eye a piece of a pig's eye was recently grafted in an effort to restore sight, made his vaudeville debut at the Majestic Theatre, Newark, last Sunday.

The pig used in the operation was supposed to have appeared with Albert, but did not. It is supposed to be in the custody of Dr. J. J. Halmon, who assisted at the operation. James Burke, Alfred's guardian, has begun suit for $1,500 against the physician, claiming damages for loss of the pig's services in Alfred's vaudeville turn.

"THE WASP" IS MYSTERY THRILLER

STAMFORD, Conn., Feb. 26.—Thomas F. Fallon, author of "The Last Warning," has repeated with another successful mystery-thriller, play in "The Wasp," which was presented at the Stamford Theatre on Thursday, with an exceptionally good cast, headed by Helen Ware and Emily Ann Wellman.

Although the play is an ingenious affair, nothing attributed to the supernatural takes place, but novel contrivances plus an excellent plot hold the interest throughout. Mystery, drama, comedy and love elements are woven into the play with great success.

The first of the three acts worked up to a tremendous climax, creating a tense atmosphere that was never lowered, when a bolt of lightning finds its way to the ground via the fireplace, amidst terrific flashes of the lightning, and other storm elements, scattering a shower of bricks, which results in bringing to light a long lost diary which is a clue to the discovery of the murder, for which Edith Hearnden has been twice tried for her life.

Emily Ann Wellman has the role of Edith Hearnden, who is happy in the thought that she soon is to become a mother. Neither Edith's husband nor the investigators working for the district attorney can tell her that she is about to be tried a third time for the murder, the two previous trials having resulted in neither convictions nor full acquittal. New evidence has been discovered in the form of bonds worth $75,000 which make their appearance suddenly. These bonds had been taken from the bag of Edith Hearnden, at the time that the dead man in the case was murdered, while employed as a bank clerk in the same institution of which Edith was a messenger.

Lolo Andros, played by Helen Ware, puts in an appearance after nine years, during which time she has not lost her love for the murdered man, nor the idea that he was murdered by her cousin, Edith, who is also believed by Lolo to be the cause of her having been cast off by Walter Allen, the murdered man. Lolo is Spanish and since the tragedy, according to her own words, has "sunk into the depths of hell." Through her hard attitude, she has earned the title of "The Wasp." Her reappearance does not clear up the mystery of the murder as was expected, but instead, she accuses Edith of the crime as well as the theft of the bonds.

The murder is finally cleared through the help of a novel instrument, the callophone, and some unusual acting. Emily Ann Wellman, as the home-loving wife, and Helen Ware, as her fiery Spanish cousin, have some excellent scenes between them, each making a good foil for the other.

The action was absorbing from start to finish and the cast and playwright may be credited with having made the most of every possible piece of business.

CHICAGO "LONDON" CO. LEAVING

George M. Cohan's Chicago company of "So This Is London" will close their engagement in that city at the George M. Cohan Theatre on March 11th. Two weeks of one-night stands have been booked to bring the company to New York when it closes.

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PICTURE INDUSTRY GROWTH HAS BEEN A SENSATIONAL ONE

Recently Issued Booklet Reveals Sensational Figures—Investment Over a Billion Dollars and Millions Spent Yearly in New Pictures—U. S. Dominates World Market

In a recent booklet issued by Will Hays' department, the result of a year's intensive study of conditions in the moving picture industry and containing data that it would be impossible for anyone but the head of the film world to obtain, the astounding growth of the industry and the enormous amount of money entailed in picture production, exhibition and allied branches is graphically set forth. According to this booklet, the investment in the picture industry is over $1,250,000,000 with taxable property placed at $720,000,000. Each year approximately $200,000,000 is spent in making new productions. These are the high spots contained in the booklet, but they do not begin to tell the interesting story.

It must be remembered that 1922 was by no means the top year for the industry. Filmdom grew in leaps and bounds from the start up until the war. During and immediately after the war the pleasure-mad public swelled the coffers of all connected with amusement enterprises and many men, with no knowledge of the picture game and no especial qualifications for it, followed the golden gleam only to go down to oblivion when the inevitable readjustment took place. The year 1922 was a year of reorganization, curtailment and readjustment in the picture industry. Firms with the largest investment were putting their houses in shape and getting down to a sane business program. The unfit were being forced out naturally. Common sense took the place of hysteria and the production of pictures dropped off to an appreciable degree, so that the motion picture profession can now be said to have achieved normalcy and figures for 1922 can be assumed to be average, allowing, of course, for the normal growth in the industry to keep pace with the increase in population.

A startling revelation regarding America's position as regards the production of pictures comes to light when the import and export figures are scanned. The United States exported over 20,000 pictures last year, practically all of which were sold and exhibited abroad. On the other hand, during 1922 but 425 foreign films entered this country and of these but six were sold and exhibited. The comparison speaks for itself.

The chances for profit in the picture business are still large. Few, if any, other industries can show an average return of 20 per cent on money invested. The capital, as mentioned above, invested in the industry is $1,250,000,000. The admissions paid, which are, in reality, the source of all return on this investment for they make the middlemen and all the vast machinery possible, are $520,000,000 annually. There are branches of the business whose return is considerably less but by the same token many concerns reap a harvest as high as 50 per cent. Banks who do business with the picture producers, and there are several in California and New York who specialize in this field, normally get a return of 35 per cent and over for their money, with a minimum of risk.

There are many other significant facts in the booklet. In the United States there are upward of 15,000 moving picture theatres seating 7,605,000. Fifty million people go to the movies each week and 40,000,000 of them see news features. These news reels, which have become a factor in the industry, are shown in 11,000 theatres.

The permanent employees in all branches of the industry are 300,000, while the salaries and wages paid annually in studios in production is $75,000,000. Costumes, scenery and other adjuncts of production annually touch the $50,000,000 mark. The newspapers and magazines of the country are enriched by $5,000,000 worth of advertising each year from the picture people and an additional $7,000,000 is spent in making cuts, lithographs, slides, printing and other forms of exploitation each year by the producers. The amount spent by the whole industry in advertising and printing can hardly be estimated but would come to many times $12,000,000.

California produces 84 per cent of all pictures made in this country and New York comes next with 12 per cent. The remaining 4 per cent are scattered all over the country, although in this percentage table scenes made on location away from the home lot are credited as part of the picture made on the home lot. Florida is trying to secure a part of this percentage, and has been advertising its qualities for motion picture production for some time.

GIRL SUES CENTURY THEATRE CO.

The 21-29 Central Park West Company, Inc., the Shubert realty organization which owns the Century Theatre, is made defendant in an action in the City Court for $2,000 damages, filed by Patricia Matthews, through her attorney, Charles L. Kahn, of 120 West Forty-second street.

In her complaint, Miss Matthews sets forth that on December 31, 1922, she attended a performance at the Century Theatre, and was severely and permanently injured by falling from the top steps of the stairway leading from the balcony floor to the orchestra level. Negligence, she alleges, was due on the part of the theatre's owners because the marble steps were slippery on account of wet weather outside, and that there was no railing or balustrade on the side of the stairs.

Miss Matthews further alleges that she sustained injuries to her head and neck as well as nervous shock to her entire system when she slipped on the steps, and that she is still under the care of a physician.

R. R. MEN DINE

The annuel dinner of the New York City Association of Passenger and Ticket Agents was held at the Hotel Astor, February 17. J. E. Driscoll was toastmaster. The program included: The Association Quartet; John W. Brady, vocalist; address by Hon. J. J. Walker; W. W. Waters, monologist, and the D. & H. R. R. Minstrel Troupe.

"FOLLIES" BEAUTY DIVORCED

CLEVELAND, Feb. 26.—Dan Caswell, heir to an estate of $500,000, who during a wild escapade married Jessie Reed, one of the "Ziegfeld Follies" beauties was granted a divorce from the actress in the Court of Common Pleas by Judge Maurice Bernon. An alimony settlement was made out of court, according to the attorneys for the defendant. Caswell obtained the divorce on the grounds of neglect of duty. The couple were married in Pawtucket, R. I., in November, 1920, and had a brief marital career, which lasted until Caswell had spent all of the money that was available for his use.

GORCEY-MOROSCO SUIT SETTLED

The suit Leslie Morosco instituted against Bernard Gorcey, comedian in "Abie's Irish Rose," for $135 due for professional services was settled out of court last week.

Morosco was instrumental in placing Gorcey in the Ann Nichols comedy and had handled Gorcey's business until suit was filed. Gorcey, who came from burlesque has registered one of the outstanding hits of the season in the chief comedy role of the piece, now at the Republic.

"SQUARE PEG" LEAVING

Guthrie McClintoc's play, "The Square Peg," will end its New York engagement at the Punch and Judy Theatre on March 3, and will then go on tour.

DRAMAS GET PHILA. MONEY

PHILADELPHIA, Feb. 26.—Dramatic attractions continue, to get the money here. Two new attractions are slated for the week, a play by Molnar and a musical comedy. Remaining offerings include two comedies, a mystery play, an operetta and a musical comedy.

"Passions for Men" came to the Walnut tonight for a limited run, with O. P. Heggie as featured member of a cast that is practically the same as when presented in New York several weeks ago. The interest aroused by the same author's "Lilliom" here was probably responsible for the large and fashionable audience the premiere of this new play attracted.

The other premiere of the evening was the musical comedy, "Glory," representing the latest efforts of James Montgomery, Joseph McCarthy and Harry Tierney, who are perhaps best remembered as the authors of "Irene." While the piece is entertaining in many respects it falls considerably short of being another "Irene." Nevertheless it has an abundance of lively situations and pretty tunes that should attract the Quaker City folk during its stay here.

"The Cat and The Canary" has entered upon its fifth week at the Adelphi and since business is holding up bids fair to continue at that house indefinitely. It being the only mystery play in town it is having things all its own insofar as this brand of entertainment is concerned.

"Blossom Time" continues to shatter all previous records at the Lyric. The operetta is now in its nineteenth week and is still getting a good play of patronage. "Six Cylinder Love," also seems in for a long run at the Garrick, where it is in its third week.

Two current attractions will withdraw at the end of the week to make way for two others. Otis Skinner in "Mister Antonio" will depart from the Broad to permit a return showing of Helen Hayes in "To The Ladies," while "Molly Darling" will be supplanted at the Forrest by "The Music Box Revue."

"How Come," the negro musical comedy which has been making quite a record for itself at the Dunbar, will also fold its tent at the end of the week and will probably go direct to New York.

ADA M. WEEKS FOR SAVAGE SHOW

Ada Mae Weeks, who recently closed with "Peaches" and who was to go abroad, has abandoned the trip to appear in a new musical play under the direction of Henry W. Savage. The piece is being completed by Zelda Sears and Harold Levey, authors of "The Clinging Vine" and rehearsals will get under way immediately after the Savage office has launched Mitzi in her new musical comedy. Meanwhile Miss Weeks will spend several weeks in Bermuda prior to beginning rehearsals for her new play.

Mitzi closed her third season in "Lady Billy" in Allentown last Saturday night. She arrived in New York last Monday and is selecting the cast which will support her in the new musical production, which has not yet been titled.

D'ARCY CELEBRATES 80th BIRTHDAY

H. A. D'Arcy, poet and playwright, will celebrate his eightieth birthday on March 5. Although D'Arcy has written a number of plays and any number of poems he is probably best known as the author of "The Face Upon The Floor." D'Arcy has recently compiled a volume of his favorite poems and reminiscences, which he is confining to private circulation among his friends. Later it may be offered for sale to the public.

NEW SHOWS AT CUT RATES

Two additions to the list of twenty-five attractions whose tickets he sells at cut rate were posted at the Le Blang emporium last week. They were "The Sporting Thing to Do," with Emily Stevens at the Ritz, which opened there a week ago Monday, and Billie Burke in "Rose Briar," which concludes its engagement at the Empire on March 10th.

KLAW-ERLANGER SUITS TO BE TRIED

The appeal taken to a decision in which the lower courts refused to dismiss two suits brought by Marc Klaw against Abraham L. Erlanger, asking for an accounting over the leases of the George M. Cohan Theatre and the Gaiety Theatre in which Klaw and Erlanger were mutually interested before they dissolved partnership was denied in the Appellate Division of the Supreme Court late last week. In the original action Erlanger had asked for dismissal and a judgment on the pleadings in both suits on the ground that Klaw had failed to make out a sufficient cause of action and the court had decided against him. It was on the appeal from this decision that action was taken last week.

Klaw claims that he was euchred out of his profits in the case of both theatres. He states that there were 600 shares of the George M. Cohan Theatre Company, himself and Erlanger each holding 225 and Frank R. Tate 150, and that while he was abroad Tate and Erlanger formed a voting trust and booked "Two Little Girls in Blue" into the theatre on unauthorized terms, the company paying only 35 per cent of the gross and the theatre losing $8,127 by playing the show. Klaw asked for an accounting of all money Erlanger had personally made out of the Cohan Theatre in any manner. The lease expired May 9, 1922.

The lease on the Gaiety Theatre was held by the Foursix Theatre Company, of which Klaw and Erlanger each owned half, and, although running until June 8, 1926, contained a six months' cancellation clause upon notice being given lessees by the landlord. Klaw avers that during his absence, Erlanger, who was president of the Foursix Theatre Company, bought the property from the Forty-sixth Street Realty Company and gave the Foursix Theatre Company notice of cancellation. Klaw claims Erlanger had no right to do this. Klaw alleges that the rental of the Gaiety was $43,750 a year and in attempting to show the value of the lease stated that it had given Klaw and Erlanger, in salaries, a gross income of $90,000 during 1919 and that the theatre had earned them a gross income of $120,000 during the season of 1920-21. Klaw asks that the court pass upon the legality of Erlanger's actions and requests that Erlanger be made to account to him for all the money Erlanger has made out of the Gaiety Theatre lease and the operation of the house.

MARLBOROUGH COMING DOWN

The Marlborough Hotel, will be razed shortly to make room for a $3,000,000 commercial structure according to plans of the realty operators who own the property. The hostelry was famous for a number of years as the favorite resort of theatrical folk and, before the Rialto moved further uptown, was in the center of the night life swim.

Among the well-known theatrical people who were regular patrons of the Marlborough bar, in the decade that elapsed between 1900 and 1910 were Peter F. Dailey, Otis Harlan, De Wolfe Hopper, Eddie Foy and Frank Daniels, who hardly ever missed the place when playing in New York. George M. Cohan and Sam H. Harris talked over their partnership agreement there and Weber and Fields dropped in for their ham and beans. The place was famous for its excellent Southern cooking.

Long before Flo Ziegfeld, started his "Follies," the Marlborough was the scene of his classic press agent stunt when he received columns of space for Anna Held who bathed in milk for her complexion.

The Marlborough bar was always a place where the Bohemian element of the theatrical profession could be found, and not a few actors out of work, found a hearty welcome and cheerful atmosphere to greet them there. With the moving up town of the Rialto, the Marlborough gradually grew out of favor, although some of the old time atmospuhere is maintained at the present.

"HIP" REDUCING STAFF

The Hippodrome inaugurated its annual help pruning process last week and eliminated three of its treasurers, among them being William Jakob, who has been at that house for more than five years.

PRODUCERS "JOCKEYING" UNTIL HIGH RENTAL SPELL IS BROKEN

Showmen Refusing to Meet Prohibitive Guarantees and Rents for Broadway Theatres Will Shortly Restore Percentage Plan for Attractions—Several Theatres Now Cannot Get Tenants to Comply With Their Terms

Producers who are adverse to posting heavy guarantees or paying what they consider fabulous rentals for Broadway theatres, will find within the next four weeks that the theatre owners will be willing to play their attractions on a percentage basis, instead of demanding the surething indemnity which they require now.

The theatre owners and bookers have found that with the Lenten-slump in business that producers were fighting shy of any proposition which called for a specified weekly guaranty to the theatre by the attraction or the payment of a weekly rental of $4,000 to $5,000 a week which has been asked and met. It is said, that one booker, who controls the booking of the majority of the Broadway theatres, declared that the "angels" have passed from the horizon and as a result some twenty shows have kept out of New York, which were ready to come in, due to the guaranty and rental demands.

The owners of these productions advanced the argument to the booker that they had expended considerable money in preparing their attractions for Broadway, and that they did not feel inclined to post a guaranty or rental for a theatre, for a period of from two to four weeks, which would amount to from $7,000 to $20,000. The managers argue, according to the booker, that the money which they have tied up with the theatre might be used to good advantage in exploiting the attraction before and after opening, which they would be unable to do if it were in the hands of the theatre owners.

This booker also states that the producers feel that the theatres have been having a "golden voyage" since the war, without the necessity of taking a chance on an attraction, so therefore with business a bit off, and the supply of desirable theatres being about equal to the demand that the owners should do a little gambling as well as they do.

The newest theatre built, the Dresden, on the roof of the New Amsterdam Theatre, which was to have opened February 22, with "Lola in Love," is as yet not tenanted nor has an attraction been announced for it, due to the guaranty demanded. The theatre requires a guarantee of $4,000 a week with two weeks' money to be posted before the attraction opens. This theatre seats only 731 persons, so therefore managers to whom it has been offered feel that it would not be a paying venture for the average attraction. The Astor Theatre, where "Sun Flowers" is playing, demands a rental of $5,000 a week. The Shuberts would have let that attraction out of the house last Saturday night had any producer come forward with that amount for another attraction. Besides the rental, extras of another $1,000 a week are added to shows which play this house.

The Broadhurst Theatre would probably also have a new tenant if a producer would be willing to guarantee the house $6,000 a week for its share. But no customer has been found and "Whispering Wires" will continue there until one is.

"It is the Law" is remaining at the Nora Bayes Theatre for an indefinite period, due to the fact that no one is offering a $3,500 weekly rental for the theatre.

A number of other theatres on the Rialto which are housing attractions that are not profitable have not of late exercised the stop option they have, when a show reaches a certain mark, due to the fact that tenants who would pay the guaranty or rental demanded by the theatre are not obtainable. There are several of these theatres below 42nd street and a good number above. The houses along the lower end of the main thoroughfare are asking a guaranty or rental of from $2,500 to $4,000 a week, while those on the upper end ask anywhere from $3,500 to $6,000 a week.

It is expected that by the end of March at least a dozen new attractions will be seen in the Broadway theatres, whose producers will not be compelled to post a guaranty or rental forfeit.

THEATRE MANAGER INDICTED

Robert T. Rasmussen, of Freeport, L. I., principal owner of the Freeport Theatre, was indicted by the Nassau Grand Jury on a charge of presenting a theatrical performance on Sunday. Witnesses against him were two agents of the Lord's Day Alliance and a Freeport policeman, who attended February 11. The action follows a campaign in the churches supported by the Lord's Day Alliance. Charles R. Weeks, District Attorney, said he will send detectives to other theatres on Sundays to see whether the law is being violated.

"UNFAITHFUL HUSBAND" OPENING

"The Unfaithful Husband," described by its author as a sister play to the "Unloved Wife," both of which were written by Florence Edna May, will have its premiere under the management of George M. Gatts at the Arlington Theatre, Boston, on March 12.

"THE BAD MAN" FOR LONDON

Matheson Lang has acquired the London rights to Porter Emerson Browne's play, "The Bad Man," which he plans to appear in at the New Theatre, London, the latter part of next month.

"MISS PANSY" NEW COMEDY

The two Mikes (Mindlin and Goldreyer) are insistent on scoring another "ten strike," so they will shortly put into rehearsal, "Miss Pansy," a comedy by Herbert Hall Winslow.

"JAVANESE DOLL" DELAYED

Carle Carlton's plans suffered another setback last week. He had been negotiating with Fay Bainter to star in a forthcoming production of "The Javanese Doll," which he had planned to put into immediate rehearsal. When Miss Bainter could not be interested he called the production off until late summer or early autumn.

Guy Bolton has completed the revised version of "Paradise Alley" and there is a possibility that this piece may be put in rehearsal at any time.

"GABETTE" NEW MUSICAL COMEDY

The Community Players, Inc., of which Joseph Byron Totten is managing director, has begun casting for its initial production, which is to be a musical comedy by Frank Martin and Sidney Lazarus called "Gabette."

NEW NAME FOR COHAN SHOW

George M. Cohan has changed the title of Vincent Lawrence's new play, "Private property," to "Two Fellows and a Girl," which is now rehearsing under the personal supervision of Cohan and the direction of John Meehan.

"CINDERS" OPENS ON MARCH 11

"Cinders," the new musical comedy by Edward Clark and Rudolf Friml, which Edward Royce is producing, will open in Philadelphia on Monday, March 11. After three weeks in the Quaker City it will come to the Fulton Theatre, New York.

HOFFMAN ANSWER IN PLAY SUIT

Aaron Hoffman, playwright, through his attorney, Alfred Beekman, of House, Grossman & Vorhaus, filed an answer to the complaint of Nahun Rackow, who last November started an action in the Supreme Court of Westchester County, N. Y., against Aaron Hoffman, Alexander Carr and Samuel Lieberman, in effort to obtain an injunction and accounting in connection with the playlet entitled" The End of The World," which he alleges he wrote and produced on the Jewish stage in 1904. Hoffman is known as the author of the sketch in which Alexander Carr came into prominence as an actor, the latter having appeared in the playlet in vaudeville as well as in "Wine, Woman and Song."

In his complaint filed through attorneys, Kaplan, Kosman & Streusand, Rackow alleges that in 1904 he wrote and produced on the Yiddish stage a playlet entitled, "Die Welt Geht Unter" ("The End of The World") and in 1905 gave a copy of the playlet to Alexander Carr, with the understanding that if he made use of it he would pay due credit to him (Rackow) as the author and such moneys as would accrue etc. in the form of royalties.

Carr, he further alleges, took the playlet to Aaron Hoffman and they translated it into English, without the author's consent, and unlawfully advertising it as the work of Alexander Carr and Aaron Hoffman, presented it at a prominent New York theatre and later at various other theatres, and with unusual success. Thereafter, he alleges, Hoffman and Carr presented the dramatic playlet in every English speaking country in the world, giving themselves credit as the authors and deriving considerable money in royalties.

Subsequently, Rackow, sets forth, he was prevented from making a translation of his play into English and was irreparatively damaged by this and for not receiving royalties. As soon as he discovered that playlet was being done in English he demanded that the practise be discontinued and that his authorship be observed and respected. Samuel Liebert, enters into the case, being that he performed the playlet in the United States and payed royalties to Aaron Hoffman, according to the complaint.

On the merits of the forgoing complaint, Rackow, asked the court to restain and enjoin the defendants from presenting the playlet and collecting royalties on same, and that he receive an accounting of the profits and damages as well.

In his answer, Aaron Hoffman, enters a general denial of the points in Rackow's complaint, stating that he never received the playlet in question from Carr, nor had he ever made a translation of it. In June, 1906, Hoffman, sets forth, he conceived an original composition and had it copyrighted as such, under the title of "The End of the World."

Hoffman also states that he advertised himself extensively as the author of the playlet, and that the plaintiff had knowledge of this extensive advertising yet did not start an action to restrain him until November, 1922, and that at no time since 1904, did Rackow make any claim of authorship of the playlet, and concludes his answer, asking the court to dismiss the complaint on the ground that the plaintiff was guilty of laches in the enforcement of any alleged claim, or protestation.

PLAYMAKERS, INC., OPEN OFFICES

The Playmakers, Inc., a play brokerage and play doctoring concern, headed by De Witt Newing and Innis Osborn, have opened offices in the Knickerbocker Building. The company was incorporated last week for $10,000. Newing has written several plays for stock, while Osborn has been engaged in publicity work.

HEIN MANAGING "FIRST YEAR"

Sylvio Hein, composer and pianist, is managing "The First Year," which concludes its engagement at the Woods theatre, Chicago, on March 11. The attraction will play Minneapolis and St. Paul the following week and then will go to Milwaukee.

CHICAGO SHOWS IN BIG SLUMP

CHICAGO, Feb. 24.—The theatres here are just now weathering one of the worst slumps of the present season. Several weeks ago business at the houses began falling off, but it was hoped that a renewed interest in the theatre would be taken by the public, especially with so many good shows and big names, that could always be depended on to draw well; but with the coming of Lent, and added to this the playgoers lack of interest, receipts are far below what they should be.

Three plays will come into Chicago next week. "Peter Weston," a new American drama, with Frank Keenan and a capable cast will replace "Captain Applejack" at the Harris. This play has been out for several weeks breaking in and its opening Monday night will be the premiere performance. If reports from the smaller cities, where it has played, can be taken as any criterion, the new play should enjoy a long run in this city. Another mystery play, "The Rear Car," with Taylor Holmes follows Mrs. Fiske at the Cort. Out of a total of sixteen theatres in the loop, six will be playing mystery dramas. It looks like we are getting too many of this specie and the public is tiring of them. Herbert Corthell in "Mr. Blimp" replaces "Shuffle Along" at the Olympic.

"Sally" is the only production which has been able to hold up, but demand for seats has fallen off and the next two weeks should prove whether it can continue at its present high box office price.

The opening of Ina Claire at the Powers Monday night was a society event. This bright comedy with Bruce McRae and a good cast has caught on here and will probably be held over its allotted time.

"Springtime of Youth," which opened this week at the Illinois, is doing little business to speak of, and it is a question just how long it can remain.

William Hodge in "For All of Us," at the Studebaker, is one of the few stars drawing fair audiences. "So This Is London" is nearing the end of its run at Cohan's Grand; so is Frank Craven in "The First Year" who will leave the Woods on March 10. "Partners Again," with Barney Bernard and Alexander Carr, which has been playing to capacity at the Selwyn is also feeling the slump; although business at this house is good.

Eddie Cantor in "Make it Snappy" is doing only fair business at the Apollo. Receipts at all the houses playing mystery dramas show a drop. They are: "Cat and the Canary" at the Princess, which is going into its twenty-sixth week and credited with the longest run here this season; "Zeno" at the Great Northern; "The Twist" at the Playhouse; "The Last Warning" at the Blackstone, and "The Monster" at the La Salle.

WARFIELD TO TOUR

David Warfield upon the completion of his engagement at the Lyceum Theatre in "The Merchant of Venice" will make a short tour of the principal cities in the East, prior to closing his season. The attraction will play Boston, Philadelphia, Washington and Cleveland. In September Warfield is scheduled to appear in the Shakesperian play for an indefinite period at a Chicago theatre.

"The Comedian," the Gasha Guitry play, in which David Belasco is starring Lionel Atwill, which will succeed the Warfield engagement at the Lyceum, will not open at that house until March 19, as several changes are being made in the play and Mr. Belasco will keep it on the road for another week before bringing it into New York.

"SHAKESPEARE" FOR STOREHOUSE

"Will Shakespeare," the Winthrop Ames production of the Clemence Dane play closed at the National Theatre on Saturday night. The piece opened at that house on January 1, and despite praise of critics and public as well failed to draw. The piece is said to be on the loser's side to the extent of $60,000. The piece will not be sent on tour and the production goes to the storehouse.

AMUSEMENT STOCKS CONTINUE DULL GOLDWYN'S ALONE MAKES GAINS

News of Arrangement to Handle Hearst Pictures Sends Stock Up to New High for Year—Famous Players Drops to 86½ But Picks Up on Monday—Orpheum and Loew Off

Last week saw the hitherto sluggish Goldwyn stock bound into prominence and make up in a great measure for its former inactivity. A week ago Monday the stock declined under a well-staged selling movement for which there was no accounting at the time, although rumors were rife that there was something doing. The sound value of the issue kept the price from going below 5¾, at which point it held over Tuesday, but on Wednesday and the rest of the week thereafter the fireworks commenced. Of course there was a real reason for this activity, and as soon as the reason became public the issue started to revive. On Wednesday announcement was made of the new arrangement whereby the Goldwyn company would, hereafter, act as distributor for all the Hearst-controlled productions.

This contract is for seven years and calls for Goldwyn to handle all pictures turned out by Hearst, the most notable being the Cosmopolitan productions hitherto distributed by Paramount, in most of which Marion Davies has been the star. For quite some time reports had been current that Hearst was dissatisfied with his arrangement with Paramount and it was rumored that he would tie up with Goldwyn sooner or latter, although no one knew exactly when the action would be taken. It is only within the last few months that the Hearst pictures showed signs of being a profitable investment, and it began to seem that, particularly in the case of "When Knighthood Was in Flower," the distributors would make some real money. The result was evident on the exchange. On Monday some group in possession of inside information started a selling movement that depressed the price to 5⅜. On Wednesday the information of the new arrangement became general and the price shot up a full point. At one time during the week the price rose to 7⅛, a new high for the year and the highest reached in a good many months. Under profit taking, however, the price fell off slightly, the issue closing the week at 6⅞. During the week 24,100 shares changed hands, an unusually large number for this security. On Monday of this week the price held firm at 6⅞ with a slight drop to 6⅝ and an immediate rally to the opening price. Twenty-eight hundred shares changed hands during the day, lending color to the possibility that the upward movement was not yet completed.

Famous, during the week, showed a fair gain with practically no activity, only 7,100 shares being sold. On Monday of last week it opened at 86½ and rose to 89 only to sell off later in the week, closing at 88, 1½ points above its opening. The Goldwyn-Hearst tie-up had little effect, if any, on the issue. Monday, with restored activity, the stock sold off slightly, closing the day at 87⅞, ⅛ off from its opening, with 3,500 shares in evidence.

Another peculiar feature of last week's trading was the peculiar action of the two vaudeville issues. During the week preceding both Loew and Orpheum had made new highs for the year, both for apparently sound reasons. It was imagined that the Spring period of exchange optimism had set in and that the gains would be permanent. This proved not to be the case, and it is now believed that the gains were merely the result of manipulation, the cliques operating in these securities wishing to take advantage of a situation that gave a plausible reason for the rise in prices in order to force the price up and take profits of a few points on securities they bought at a comparatively low level. It is worthy of note that as soon as the support of these insiders was removed the two issues began to slump, Orpheum, which had made the biggest gain during the advance, losing the most.

Loew, with 7,000 shares sold, moved down from 20¾ to 19⅞, losing an additional ¼ point on Monday, closing at 19⅝. Orpheum, opening last week at 20¾, experienced an ever greater slide, closing the week at 19½, or 1¼ points off and declining the same amount on Monday of this week, when the issue closed at 18¼, considerably below its 1923 average.

"SPICE" CAST SUE FOR SALARY

Through general counsel for the Actors' Equity Association, 18 members of the original cast of the "Spice of 1922" company filed suit against the Arman Producing Company, Inc., seeking to collect a total of $2,047 as balance due for arrears in salary, according to written agreement.

Members of the cast have been trying to collect the money since December 15, when it was demanded, and refused by the producing company officials. Stanley Sharpe, treasurer, of 1646 Broadway, of the producing company, was served with the papers in connection with the suits, which are filed in the Third District Municipal Court.

The three largest claims against the "Spice of 1922" producers, are held by Midgie Miller, who seeks a balance due of $808.25; Gattison Jones, with a claim of $520 and Eunace Vernille, $257.40. The rest of the suits are for less than $50 each. Most of the members of the original "Spice of 1922" cast recently joined a Shubert Vaudeville Unit with the show practically the same.

COMPETE FOR THEATRE

STEUBENVILLE, O., Feb. 26.—Four architect firms are competing for the new half million dollar theatre and business block to be built here at Fourth and Adams streets. Within the next ten days the plans will be submitted and after the committee makes its decision the contract will be immediately let.

The new house will seat 2,000 and will be modern in every respect.

"BARNUM" FOR THE FRAZEE

"Barnum Was Right," a mystery comedy by Philip Bartholome, which has had a tempestuous career, having been produced and reproduced three different times, will have its Broadway premiere under the management of Louis Werba at the Frazee Theatre on March 12th. It will succeed "R. U. R.," which will go to the Montauk Theatre, Brooklyn, on that date and then make a tour of the large Eastern cities.

"Old Man Smith," a character comedy by Adeline Hendericks, presented by Geneen and McIsaac, was originally slated to follow "R. U. R.," but due to the fact that Lester Lonergan has been called in to fix the play up it was decided to keep it on tour for several weeks.

The cast of "Barnum Was Right" is headed by Donald Brian and includes Marion Coakley, Enid Markey, Denman Maley, Will Deming, George Mack, Lillian Tashman, Susanne Willa, Neil Martin, Robert Adams, Elwood Bostwick and William E. Morris.

OFF-DAY MATINEES FOR 'MORPHIA'

A series of off-day matinees will be given at the Eltinge Theatre by A. H. Woods of his new production dealing with the drug evil, entitled "Morphia," in which Lowell Shermann is being starred. The first will take place Thursday, and following that performance they will be given on Monday, Tuesday, Thursday and Friday of each week. "The Masked Woman," the regular attraction at that theatre, in which Shermann is also appearing, gives its matinees on Wednesday and Saturday.

"CROOKED SQUARE" OPENS

ATLANTIC CITY, Feb. 26.—"The Crooked Square," by Samuel Shipman and Alfred C. Kennedy, was given its premiere tonight at the Apollo Theatre under the managerial sponsorship of Mrs. Henry B. Harris.

The authors have taken the lighted section of Broadway as their locale and have peopled their story with characters that are familiar to the habitues of Broadway at night. They have delineated practically every known character that contributes toward making Broadway a "crooked square" from the procurer to the profligate youth whose wealth has been his greatest handicap. They have drawn their characters with a heavy hand and have not been the least bit timid in calling a spade by its right name.

Constance Binney is featured in a cast that includes Kenneth McKenna, Gladys Hanson, Hilda Spong, Edward Emery, Ruth Donnelly, George Renevant and C. Henry Gordon.

WIFE SAYS THOMAS BIT HER

John Charles Thomas, baritone soloist, formerly in musical comedy and vaudeville and now in concert was divorced in Reno, Nev., last week by his wife, Ruby Thomas. Mrs. Thomas testified his cruelty made her weight fall from 130 pounds to 102.

Thomas was temperamental, she testified, and once bit her until the blood ran from her shoulder. Again she said he did not like her breakfast gown, and in the presence of a male guest stripped her of it, leaving her almost nude.

She further alleged that while they were living in an apartment on Riverside Drive Thomas became enraged, ducked her cat in a tub of water, hurled the clawing animal from a fifth story window and threatened to treat her likewise. The couple were married in Baltimore, in 1913.

GALLAGHER-SHEAN SUIT ON

The suit of Lee and J. J. Shubert against Gallagher and Shean for alleged breach of contract is now being tried in the Supreme Court before Justice Francis B. Delehanty.

The Shuberts paid the team $750 and claim that after appearing the actors found their act a great hit and left, getting $1,000 on the Keith Circuit. They now are said to be getting $1,500 weekly.

The main question at issue is whether or not the members of the team are "stars."

W. A. Brady testifying said that they are. So did Morris Gest.

The injunction issue depends upon this, Gallagher and Shean declaring that they are not but only "good performers."

The case is still on.

NEW RUTH CHATTERTON SHOW

Ruth Chatterton will this season be seen in a new play called "William's Wife," which will open in Philadelphia on March 5. A Chicago engagement will follow.

CRAIG CAMPBELL
THE DISTINGUISHED AMERICAN TENOR
Assisted by **Hector McCarthy**
Playing B. F. Keith Circuit

"WHY NOT" AT THE NATIONAL

"Why Not," Jesse Lynch Williams' three act comedy which moved from the Equity 48th Street theatre to the National theatre under the management of Charles Miller and Jules Murry, underwent several changes in its cast. Jane Gray, who played the leading role when the Equity Players had the production, was replaced by Lotus Robb, who recently closed an engagement in "Johannas Kreisler," at the Apollo theatre; Washburn Gamble was replaced by John Cromwell, who is general stage and production director for William A. Brady; Cecil Yapp was succeeded by Thomas Louden and Mary Mowerer was replaced by Lillian Albertson.

The Equity Players are receiving 25% of the profits of the play while it is at the National theatre. The company is guaranteeing the management of the National $3,500 for the house share of the gross receipts.

Dayton Stoddart, who has been general press agent for Wm. A. Brady, is managing the attraction and doing the press work.

"VILLAGE FOLLIES" LEAVING

After a twenty-seven weeks' stay at the Shubert Theatre, "The Greenwich Village Follies" will vacate that house on March 10 and make way for the Theatre Guild production of "Peer Gynt," which will move up from the Garrick Theatre on March 12. It was expected that the "Follies" would remain at the Shubert until the beginning of April, but business of late has fallen off and the management calculated that it would be better for them to shorten their New York engagement and take the show to Boston, prior to the arrival of Al Jolson in that city with his attraction "Bombo," late in March. "The Greenwich Village Follies" will begin their Boston engagement at the Shubert Theatre on March 12 and remain there for four weeks.

COHAN SETS 'EM RIGHT

Statements to the effect that "Two Fellows and a Girl," a play by Vincent Lawrence which George M. Cohan is producing, is a play which that author wrote under the title of "Love and Learn" and never produced, are vehemently denied by Cohan. The producer says the play he has is an original story which was first called "The Echo" and later "Private Property," and that it had no resemblance to the original Lawrence play. The title was changed from "Private Property" by Cohan when he was informed a vaudeville act was using that title.

STOCK FOR THE PITT

Henry Duffy, who is already interested in stock ventures in Washington and Baltimore, is organizing a stock company for the Pitt Theatre, Pittsburgh. He plans to open the company the latter part of next month with "Abie's Irish Rose."

ALTHEA BARNES

whose likeness is presented on the front cover of this issue, is prima donna with Ed E. Daley's "Broadway Brevities," now touring the Columbia Circuit. Miss Barnes was recruited from the ranks of musical comedy, the high standard of productions in vogue this season on the circuit, and especially the one she is appearing in, requiring a woman of her type.

She met with success in the role of Angelina in John Cort's "Flo Flo," and until recently was prima donna with "Hello, Miss Prosperity."

Miss Barnes possesses a musical education. Through her charming manner and personality she has made a host of friends throughout the country wherever she has appeared. She is looked upon as one of the leading prima donnas on the circuit. This week she is receiving a great welcome in her home town, Worcester, Mass., where her show is filling an engagement.

Miss Barnes is under the personal direction of Harry Rudder.

WIDE LATITUDE FOR PERFORMERS IN MAKING INCOME TAX REPORT

Government Ruling Allows Stage People Big Exemption List in Report, Which Must Be Filed on or Before March 15th Unless Extension Be Granted

Rather wide latitude in exemptions is given theatrical performers by the United States Government in making their income tax report to the Collector of Internal Revenue, which must be filed by March 15, unless an extension is granted by the collector.

Many new items will be found deductable by performers for them to diminish the amount of tax they will be compelled to pay the government.

Frank K. Bowers, Collector of Internal Revenue for the New York district, has announced that the following exemptions will be allowed theatrical performers when they make out their tax statement:

1. Advertising in theatrical papers and periodicals.
2. Commissions that are paid to agents, representatives or managers.
3. Cost price of grease paint, make-up, powder and other necessities used in the theatre.
4. Laundry and cleaners' bills for stage clothes and costumes.
5. Photographs made for theatrical use and display.
6. Clothes, costumes, hats, gloves, slippers, shoes and stockings that are to be used exclusively in theatrical productions, which last one year or less.
7. Wages paid maids and valets employed for dressing at the theatre.
8. All sleeper fares when not paid by the producer.
9. Railroad fares for trip to accept an engagement.
10. Hotel bills while away from home and employed on theatrical business. Taxpayers claiming the benefit of this deduction must attach to returns a statement showing (a) nature of business in which engaged, (b) number of days away from home during the taxable year on account of business, (c) total amount of expense incident to meals and lodging while absent from home on business during the taxable year, (d) total amount of any other expense incident to travel on business and claimed as a deduction.
11. Taxicab fare, when vehicles are used going to and from the theatre when not practicable to use a public conveyance.
12. Costumes purchased by opera performers should not be deducted as an expense for the taxable year, but the cost should be depreciated over the probable usable life of the costume, as the general life of this sort of costume is from three to five years.
13. Vaudeville performers who produce their own acts are entitled to deduct the cost of its production, unless the act runs for more than one year, in which event the cost should be amortized over the life of the act.
14. Musicians are entitled to deduct dues paid to their union or unions; cost of repair to instruments owned by them and cost of strings purchased for stringed instruments.
15. Stage hands may deduct union dues, cost of working clothes and small tools bought for use in the theatre.
16. Members of the Actors' Equity Association will not be allowed to deduct the cost of their dues, as they are not working under closed shop conditions.

Collector Bowers strongly urges that performers preserve all bills for costumes, traveling, expenses and other allowable expenditures, as under the regulations they are necessary to substantiate the taxpayers' claims for deduction. He also suggests that performers should keep a duplicate copy of their returns on the form provided; together with working papers they may have used in the preparation of their income tax returns.

This is most advisable, he declares, as when a revenue agent comes to check up the declaration of a taxpayer they will then be able without difficulty to substantiate the statement made on the returns.

Extension of time to file income tax returns will be granted in case of illness, absence from home, providing the request is made before March 15, according to the following method of procedure:

Where additional time for filing an income tax return is required because of illness or absence from home, the Collector of Internal Revenue for the district in which the taxpayer lives, or has his principal place of business, may grant, upon application before the return is due—March 15, 1923—an extension of time, not to exceed over thirty days.

If, before the end of the thirty days' extension, an accurate return cannot be made, an appeal for a further extension must be made to the Commissioner of Internal Revenue, Washington, D. C., with a full recital of the cause for delay. The commissioner, on presentation of a reasonable cause, may grant an extension not exceeding six months, except in the case of taxpayers who are abroad.

As a condition for granting an extension of time for filing a return, a Collector of Internal Revenue may require the submission of a tentative return and the payment of one-fourth of the estimated amount of the tax. A tentative return should be made on the usual return form marked "tentative" and should contain a sworn statement of the estimated amount due. No other data need be given.

The Commissioner of Internal Revenue will not grant an additional extension without a clear showing that a complete return cannot be made within the thirty-day period. Failure to file a complete return within the period of the extension granted by the commissioner or collector subjects the taxpayer to the penalties for delinquency.

The exemptions allowed this year for married persons with a net income—which means the amount remaining after legitimate deductions are made—of $5,000 or less, $2,500 exemption is permitted. For a married person whose net income is above $5,000 the exemption is $2,000. There is a legitimate additional deduction of $400 for each person dependent on the taxpayer for chief support. That means persons under 18 years of age, or incapable of support because mentally or physically defective. The head of a family is allowed deductions similar to that of married persons. Single persons are permitted an exemption of $1,000.

The normal tax is 4 per cent on the first $4,000 of the net income remaining after deductions are made. The tax is 8 per cent on all above that sum. Form 1040A is to be used for all returns on net incomes of $5,000 and less and form 1040 for all net incomes in excess of that amount.

REWRITING "OPEN ALL NIGHT"

Kilbourn Gordon has abandoned the idea of bringing in "Open All Night" for an early metropolitan showing. The play, which was written by Gordon in collaboration with Willard Robertson, and which has a drug traffic slant woven into its theme, was tried out two weeks ago by the Marshall Players at the Lyceum Theatre, Baltimore. At the trial showing the local company was augmented by Orme Caldara and Frances Howard, who will probably play the leading roles in the metropolitan production, when it is launched here.

"Open All Night" had primarily been destined to beat several other plays of a similar nature into New York. The authors, however, have decided to withhold its metropolitan premiere until several changes have been made in the script.

TINNEY GOING WITH SAM HARRIS

An agreement will be signed this week between Arthur Hammerstein and Sam H. Harris whereby the former will turn over the services of Frank Tinney, late star of "Daffy Dill," for the next two years and which will permit Tinney to appear in vaudeville at the Palace theatre the week of March 12th.

Ever since Hammerstein closed the "Daffy Dill" show at the Broad Street theatre, Newark, last December due to the refusal of Tinney to comply with the wishes of his employer, Harris has been eager to get the services of the comedian for his Music Box Revue. Hammerstein was adverse at first to releasing Tinney, as he had filed a complaint with the joint arbitration board of the Producing Managers' Association and Actors' Equity Association, in which he made charges against Tinney on account of his conduct and actions which led to the closing of the show and asked the board to fix certain damages which Tinney should pay him as a result of the premature closing of the show. He and Harris discussed the matter thoroughly and finally they came to an agreement whereby Harris is to pay Hammerstein a sum said to be between $15,000 and $20,000 for the release of Tinney. The agreement is to further provide that if Hammerstein desires the services of Tinney for any show after the first season he is under the Harris management he is to be returned to Hammerstein and used by him for the second season, or the last year of the five year contract that the producer had with the actor.

Under the contract with Hammerstein Tinney was getting a salary of $1,250 a week with a privilege of getting ten per cent of the gross receipts that the attraction was playing to, providing the percentage ran above the amount of the salary. This it did for a good part of the season, but when Tinney refused to work along the lines that Hammerstein desired him to, it is said the receipts of the show began to diminish and the gross never reached above $12,000 a week.

Tinney will be permitted by Harris after the contract has been signed to appear in vaudeville with his wife until rehearsals start for the next "Music Box Revue" late in the summer.

The agreement would have been signed last week had Tinney been on hand to sign a paper releasing Hammerstein of his obligation. Tinney will sing this release during the present week.

Just what salary arrangements Tinney and Harris have agreed upon has not been divulged.

WANDA LYON IN STOCK

Wanda Lyon, who closed with "Mike Angelo," has signed to appear in stock productions. She will succeed Eileen Wilson as leading woman with President Players, Washington, this week.

EMILE BOREO

Late Feature of "Chauvè Souris"

The incomparable. Pronounced by press and public as vaudeville's most novel act.

MORE BUZZELL DIFFICULTIES

Although Supreme Court Justice Tierney decided last week that Laurence Schwab and Daniel Kussell, producers of "The Gingham Girl" at the Earl Carroll Theatre, were not guilty of contempt of court for their alleged failure to feature Eddie Buzzell, comedian, in accordance with the findings of an arbitration board, another arbitration board is being selected to further settle difficulties between the comedian and the managers. The latter charge that Buzzell is not amenable to the wishes of the producers, who declare that they ask nothing unreasonable of the comedian.

The present difficulty between Buzzell and the theatrical managers is the allegation of the latter that the comedian refused and refuses to do a certain number for the benefit of an understudy, according to attorneys representing the managers, and each side has designated their choice of arbitrator who in turn will select an umpire. The arbitrators selected are Samuel Jesse Buzzell, lawyer and brother of Eddie Buzzell, and Walter Vincent.

Differences between Buzzell and the managers that resulted in the court action, were first brought to the attention of the Actor's Equity Association who suggested that they arbitrate the matter. Sam Bernard and Arthur Hammerstein were chosen as arbitrators and they selected Sol Bloom as umpire. The decision became a matter of court record by agreement of the parties concerned. Buzzell then became dissatisfied in the manner in which the decision was carried out and through his attorneys, Samuel Josephs and Samuel Jesse Buzzell, sought relief in the Supreme Court. Kendler & Goldstein, of 1540 Broadway, represented Messrs. Schwab & Kussell.

Justice Tierney's decision, signed last Friday after having the case under advisement for six weeks, follows in full:

"This is a motion by plaintiff under an order to show cause to punish the defendants for contempt in failing to obey a judgment of this court, entered January 10, 1923, on a decision and award of arbitrators. The complaint of plaintiff specifies four instances of defendants' alleged default as to newspaper advertising.

"Printing of plaintiff's name in the theatre program and its display on the outside of the theatre building seems to be in fair compliance with the decision of the arbitrators and the judgment of the court. Indeed all the arbitrators so testified by their affidavits.

"The omissions in certain of the newspaper advertisements was by inadvertence on the part of the theatrical advertising agency with whom the advertisements were placed for publication. The omissions appear to have been supplied.

"The failure of billboard display cited is excused by the fact that the lease of dedendants of the billboards had expired before the judgment was entered herein.

"Upon all the proofs it appears that defendants have fairly complied with the judgment of the court.

"The motion is therefore denied."

Both Laurence Schwab and Daniel Kussell, said Monday, that they have always treated all of their employees, Eddie Buzzell included, with all possible fairness, but at times it seemed as though the comedian attempted to tell them their business. Such differences as arise between actor and manager should be settled by arbitration and not in court, they said.

"LIZA" FOR THE BAYES

"Liza," the colored show which will be forced out of Daly's 63rd Street theatre on March 10th by John Cort's musical production "Go Go?" will move to the Nora Bayes theatre on March 12th where it will succeed "It Is the Law" which will go on tour.

A midnight show of "Liza" will be given at the Roof theatre on Wednesday night.

"BLOSSOM TIME" FOR CHICAGO

CHICAGO, Feb. 24.—"Blossom Time" the much heralded operetta dealing with the career of Franz Shubert, will follow Eddie Cantor and his "Make It Snappy" at the Apollo on March 12.

VAUDEVILLE

"NATIONALITY" WEEK APRIL 8, ON KEITH TIME

TO RIVAL "THIRD-OF-CENTURY"

The B. F. Keith Circuit of Theatres is now planning another nation-wide celebration in its theatres on the style of the "Third-of-a-Century" week of last year, to be called "All Nationality Week," and will be held in all Keith houses from April 8 to 14. A general letter has been sent to all Keith house managers telling them to send in any suggestions they might think of for the week, and also begin preparations for that week. A publicity campaign as heavy as the one used on the "Third-of-a-Century" celebration, will be held in conjunction with the "All-Nationality Week."

According to the plan, each performance will be set aside for a different nationality, and the bills for that week will be arranged in each theatre to cater to the various nationalities to be represented. As the plans are at present, the performances are to be as follows: Sunday matinee, Japanese, night, Russian; Monday matinee, Holland, night, British; Tuesday matinee, Swedish-Scandinavian, night Italian; Wednesday matinee, Czecho-Slovakian, night Spanish; Thursday matinee, Austrian, night, German; Friday matinee, Irish, night, French; Saturday matinee, South American, and Saturday night Americans All.

This plan, it is announced to the managers, is at present tentative and may be changed, but the "Americans All" night for Saturday is to be definite.

An extensive advertising campaign in all the foreign language newspapers of the country will be held. It is also planned to secure a recognized leader of each nationality, an Ambassador or Consul, if possible, to render a five-minute speech at every performance. Local organizations will be enlisted to aid, and local soloists and musicians of each nationality will be asked to co-operate.

City officials will be tied up with, if possible, and arrangements made for civic celebrations in each city. The neighborhood streets of each theatre are to be decorated with flags and electric lights.

The public campaign is to be started during the latter part of the current week, as the managers were notified last week and were requested to send in their ideas by this week.

MARKUS GETS JERSEY HOUSES

The Central and Roosevelt theatres in Jersey City, and the Lincoln in Union Hill, have been returned to the books of Fally Markus, who furnished the bills for those theatres before the Loew-Blumenthal deal was started. The houses have been booked by the Loew offices up to last week, when the houses were returned to Blumenthal, as reported in THE CLIPPER. Markus began booking the Central and Lincoln theatres on Monday, February 29, and the shows at the Roosevelt will be furnished by him beginning next Monday, March 5. All three play five acts and motion pictures, on a split week basis.

FAIRBANKS TWINS OPEN MONDAY

The Fairbanks Twins will open with their vaudeville offering on Monday, March 5, at B. S. Moss' Coliseum Theatre. Irving Berlin has written the music for the act, which will be billed as "Making Believe." Werner Janssen, composer of the music for "Lady Butterfly," has also contributed several numbers to the act. Edgar Allan Woolf wrote the book of the piece. Ned Wayburn is presenting the act and will be billed on the programs.

"NAMES" BOOKED FOR ORPHEUM

Among a number of acts booked for the Orpheum Circuit last week, were Julia Arthur and Fanny Brice. Miss Arthur will open with her "Queen's Closet" scene from "Hamlet" at the Palace, Chicago, on March 18, and will probably play the rest of the circuit after that week. Fanny Brice has booked ten weeks over the Orpheum Circuit and will open in Kansas City on March 10.

The others, when signed for complete routes, were Pilcer and Douglas, who opened at the Palace, Chicago, on Sunday, February 25; Pressler and Klaiss, opening March 4, in Kansas City; Frank and Teddy Sabini, opening in Winnipeg, March 4; Smith and Barker, Winnipeg, March 4; Jean Adair and Company, Kansas City, March 11; Huru-Onuki, the Japanese prima donna, Winnipeg, March 18; "The Sheik," a trained horse, Winnipeg, March 18, and Hal Skelly and Company, in Denver, March 3.

GOBEL MANAGING COLONIAL

Luther Gobel assumed his new duties as manager of B. F. Keith's Colonial Theatre this week, succeeding J. J. De Wald who has been appointed to take charge of the Empire Theatre in Fall River, Mass., which is to open shortly under the Keith direction. Under De Wald's management, the Colonial Theatre has done bigger and better business than it has in years. Gobel, the new manager, was formerly assistant to Kerrigan, manager of Keith's Orpheum, in Brooklyn. The Colonial will continue to be booked by Johnny Collins, who will also book the new Fall River house.

DARLING'S FIRST PALACE BILL

Eddie Darling's first bill to be booked into Keith's Palace, New York, under the new arrangement reported several weeks ago in THE CLIPPER, will be presented during the week of March 12. Frank Tinney and the Fairbanks Twins will split headline honors at that house for that week. Others on the bill will be Harry Carroll and Vivienne Segal, J. Rosamond Johnson and Company, "Lonesome Manor" with Fred Sumner, and Bert Gordon and Gene Forde.

SPECIAL CAR FOR BAGGAGE

The Baltimore and Ohio Railroad has placed a special baggage car on the train leaving from the Pennsylvania terminal in New York, at 1.00 A. M., for the benefit of artists who take this train to get to Baltimore and Washington where they are to play. The railroad formerly had a combination baggage car and coach on this train, and limited the amount of baggage which this particular train could carry.

CUTTING DOWN UNIT SHOW

Harry Rodgers' unit show, "Husbands Three," which recently closed on the Pantages circuit, will undergo a pruning process to bring it down to twenty-five minutes and will be sent over the Keith circuit as a "flash act." As a tabloid the piece ran one hour. While the vaudeville version is in operation, Rodgers plans elaborating the piece into a two act musical comedy and will send it out as a road attraction in the autumn.

"STORY BOOK REVUE" BOOKED

Harry Rodgers' tabloid musical comedy, "The Story Book Revue" has been booked for Keith vaudeville. Featured in the cast are Buster Edwards, the Melville Sisters, Bobby Joyce and Joyce Wayne.

ROSS AND BURNS COMBINE

Ben Ross, formerly with Herbert Ashley, and Joe Burns, formerly of Burns and Kissen, have combined in a new act. The two will do Hebrew comedy and will open shortly.

SHUBERT VAUDE OUT OF STATE, CLEVELAND

RETURNED TO LOEW ROUTE MON.

Shubert vaudeville will be discontinued in the State Theatre, Cleveland, after the current week, and beginning with Monday, March 5, the house will revert to the Loew circuit vaudeville route. This is the first season of Shubert vaudeville at this house, which was one of the best paying theatres connected with the Affiliated Theatres circuit playing Shubert vaudeville. For the current week, the house is playing a straight vaudeville policy, Jim Barton, Phil Baker and Anna Chandler being the headliners.

Under the Loew policy, the State will play five acts and a feature motion picture for a full week stand. The theatre, which is next door to the famous Keith's Palace, is also one of the most beautiful houses in the country and has a seating capacity of over 3,000.

The loss of the Cleveland house to Shubert vaudeville reduces the amount of time on that circuit from fifteen to fourteen weeks. It will also cause the shows, some of which travel intact, in addition to the few remaining units, to jump from Pittsburgh to Cincinnati, before coming into Chicago. Cleveland was formerly used to break the jump between Pittsburgh and Cincinnati.

KEITH ISSUES ACHIEVEMENT BOOK

"Achievement" is the name of a new book which will be issued this week by the Keith circuit of theatres, and is to be issued every six months hereafter. "Achievement" is compiled by Mark A. Luescher and contains the doings of every Keith theatre manager during the past few years, and the forthcoming issues will exploit their work for the semi-annual year. A copy will be mailed to every Keith manager and official, the intention being to spread the ideas adopted successfully among all the managers.

RELIANCE GETS NEW HOUSES

The Reliance Vaudeville booking office began furnishing five acts of vaudeville, split week policy for the Frankfort Theatre, Philadelphia, last Monday. Next week it will supply the Astor Theatre, Philadelphia, with four acts, on a semi-weekly change basis. This latter house was booked by the M. R. Sheedy agency of New York, while the former obtained its acts from David Rafael, a Philadelphia agent.

OSKAMON IN NEW ACT

"Indian Reveries," which has been recast by Harry Rodgers, opened on the Amalgamated Time last week and is scheduled to open on the local Keith Circuit, Monday, March 19. Chief Oskamon, a full blooded Indian is featured in the cast which includes Jay and Dorothy Henricks, Charlotte Allen, Anna Kulla and Grace Vine.

"SPOOKS" ON LOEW TIME

Fred Hagen and Company have been routed over the Loew Circuit in their comedy act, "Spooks," having opened at an out of town Loew theatre this week. The act carries three others in addition to the featured principal.

ACT SAILS FOR ENGLAND

The Novelty Clintons, a jumping act, sailed for England last week to begin a sixteen weeks' tour of the Moss Circuit. They were booked by William Morris.

McDONALD'S ORCHESTRA AT N.V.A.

Walter Clinton and Julia Rooney have combined their act with Harry McDonald and his California Orchestra, who arrived in New York recently from the Coast. The combination was presented to the National Vaudeville Artists, at their weekly "Bohemian Night" on Sunday, February 25th, where the new act proved to be a sensation. In appreciation for their wonderful reception from the club members, the boys in the orchestra volunteered to play for the dancing portion of the evening.

Harry McDonald, director of the organization, plays the drums; the rest of the boys being: Fred Small, piano; Frank Parkorney, violin; Charles Poliski and Jack Cooper, saxophones; Ray Keating, cornet; L. Myers Rhiel, trombone; Michael Reluse, banjo; and Vincent Insoloco, bass. Walter Clinton also played violin for the dancing at the N. V. A. The band is in Hazleton, Pa., this week, and will arrive in New York shortly.

MERCEDES IS BANKRUPT

Joseph Mercedes who, under the billing of "Mercedes," has for years been doing a mind-reading act, and who for a short time booked acts, has, through his attorneys, S. L. & Fred Lowenthal and Harry P. Munn, of Chicago, filed a petition in bankruptcy. Mercedes, who gives his address as 5921 South Michigan avenue, Chicago, is listed with liabilities of $10,210 and assets of $579.

UNIT ACTORS HELP THE HALL

Unit shows playing the Shubert, Newark, are being utilized as business builders for Monday nights at the newly opened Paradise Dance Hall, located nearby and which is being operated by Ray Miller and Arthur Klein. Klein is chief booker for Shubert Vaudeville and arranges this special night weekly. The talent costs nothing and has proven quite a drawing card for the dance hall.

"REVUE La PETITE" BOOKED

"The Revue la Petite," produced by Harry Rodgers, opened at an out of town Keith Theatre last week and has been awarded a route over the circuit. Ernestine Anderson, Doreen Keegan, Loretta Mier, Alice Corde, Helen Elwell and Lassie McCormack are among the principals of the act.

HOBLITZELLE IN NEW YORK

Karl Hoblitzelle, president of the Interstate Amusement Company which operates a chain of theatres through Texas and the southwest, booked in conjunction with the Keith and Orpheum circuits, arrived in New York last week to look after local business interests of his organization.

N. V. A. COMPLAINTS

The Dixie Four have filed complaint against the Shuffle Along Four, alleging that the latter quartet is infringing on their "itch dance."

La Fleur and Portia are complaining against a team calling themselves Perez and Portia, claiming infringement on the name Portia.

MAUDE FULTON IN ACT

Maude Fulton, who recently closed her legit season in "The Humming Bird," at the Ritz Theatre, will shortly enter vaudeville under the direction of Pat Casey. Miss Fulton will offer a tabloid version of "The Humming Bird" and will inject a dance or two to give it a typical vaudeville flavor.

SWEATMAN IN NEW ACT

Wilbur Sweatman, the ragtime and jazz clarionetist, is showing a new act, assisted by Flo Dade and his five syncopators. Tim O'Donnell, of the Casey agency, is headlining the bookings.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Although nothing is supposed to be perfect, this week's show may be held up as a model bill, from most every conceivable angle, for it moved along "according to the book." Santos and Hayes did not appear, due to illness, but the bill was ample as it was, being that the last act went on about 5:15.

The Three Lordons in "Lights Out," comparatively newcomers, accomplished more than the usual opening act with a novelty bouncing and casting exhibition plus a bit of dancing by the female member of the trio.

Fast coming to the front are Combe and Nevins who, in the second spot, proved to be a singing team with excellent entertaining qualities. One of them at the piano, and both singing, they harmonize well, and if they continue to improve will be another team on the style of Van and Schenck in time. They have the knack of putting a song over with a punch.

An above the ordinary dancing act was the vehicle of Miss Grette Ardine, with John Tyrell and Tom Mack, in "The French Model," by Neville Fleeson and Albert Von Tilzer. A story is followed out concerning a modiste shop, which is mostly for the sake of an opening bit. The subsequent dances included most every variety, an Apache dance being not the least of their efforts, and unusually well done. The tempo in which the act moves is remarkable, and the trio are to be commended for the energetic and untiring pace in which they worked.

Fannie Brice seems to be the one act that will never wear out its welcome at the Palace. On the contrary she seems to hit better and better at each occasion that she repeats. On Monday afternoon she gave them everything she had in her repertoire and they went to it as a cat does to catnip. Every one of her special numbers, by Blanche Merrill, was a hit.

The first half was closed by Natzy, a Biltmore orchestra, with Willie Creager, under the direction of Jacques Green. The orchestra did very well, due mostly to the comedy of the drummer whom we presume to be Willie Creager, and Fanny Brice who clowned in when the orchestra played "Runnin' Wild," the commedienne having donned her suit of male attire at the outfit's encore.

Miss Jue Quon Tai, "China's Representative Contralto," opened the second half with a cycle of songs, assisted at the piano by Fred Farber, who filled in an interval with a solo. Miss Tai sings well, although not always very intelligible, and makes a decided novelty, having also the advantage of native dress to add to the novelty of the offering. At the conclusion of her act she introduced her sister, educated in China in American schools, who did a song and a dance number in adorable manner. Both closed with a harmony number that augurs well for them as a future Chinese sister team.

De Lyle Alda, with Tierney and Donnelly, Dorothy Buckley and others, did their satire on a musical comedy via "Sadie—One of Those Girls," the offering in which Miss Alda has been doing for some time. As usual, it more than held its own as an entertaining vehicle, being on the style of a miniature musical play. Miss Alda still strikes some of her high notes a little flat, which is nothing to worry about. Miss Buckley succeeds admirably as "Cora of the Chorus," and the rest of the company either dance or do their bit as per schedule.

The next to closing spot was more than a success with Billy B. Van and James J. Corbett in their "spirited travesty," trotting out a brand of comedy that couldn't possibly miss. Miss Jue Quon Tai helped at the conclusion of the act playing straight to Van, which ended in a wow.

Miss Robbie Gordone closed the show in an excellent posing offering that held the major portion of the house.. M. H. S.

COLONIAL

There is nothing in the way of a "name" to serve as a drawing card at this house for the current week, unless Miss Juliet, Mabel Ford and Ben Welch might be placed in that category. The entire show, however, with one exception makes for good entertainment and contains plenty of variety.

It is given a short, but very effective start by the Vanderbilts, who do gymnastics of the slow-motion variety. Both men look neat, don't make any display of their bodies which is unnecessary, and have a routine of stunts which are all sensational. The "slow-motion" system of doing their work makes it all the more difficult and also so much more effective in applause results, which were very big.

An exceptionally appealing offering is done by Murray and Gerrish in the second spot, with a vehicle called "Studying Stars." The man is clean-cut, sings nicely and handles his end of the act well. The girl is very sweet to look at, has a lovable personality and does both songs and dances excellently. The turn includes some imitations which are well done.

Charlie Ahearn and Company was one of the laugh hits of the bill with his hokumatical, bicycle, dancing, jazz band, all dished into one. A new piece of business since we last saw the act is a "slow-motion" motion-picture style, baseball game, played by Ahearn and the two midgets, with a bat and a big balloon, which goes to make up a comedy classic. The offering was a riot.

The exception to the otherwise good show came with Harry Jolson. Space forbids the enumeration in detail of his faults. We could point out that, first of all, he does blackface with the unintentional Hebrew dialect slipping in. That he laughs at every line he pulls in a silly manner, while the audience remains quiet. That his material isn't good. That his comedy is forced. That he has little personality or stage-presence, and when one lacks this in black-face, one's last hope is gone. We could go on further and mention that he forced encore after encore while the applause didn't even warrant a nod, much less a bow. That he would have "flopped" miserably were it not for the fact that the "plant" used the name of "Patrick Gilhooley" and sang "The Rosary," which can't miss with this audience, for the finish. Harry Jolson can be summed up very briefly as far as being a performer is concerned. He simply doesn't belong at all.

Miss Juliet tied up the show in closing the first half, the lights going out, and was compelled to return for more. She's a wonderful artist and does every character perfectly. The "Gallagher and Shean" bit, however, is getting hackneyed, and could be replaced by something more effective.

Guilfoyle and Lange also tied things up in opening the second half, and scored a riot. Guilfoyle's type of "nut" comedy is perfect for this audience, and they ate it up. Miss Lange is a beautifully built woman, and wears many gorgeous gowns, which aided materially towards the success of the act.

Another show-stopper came with Mabel Ford and Company. The work of Miss Ford, especially in tap and clog-dancing, the sensational speed with which Golden and West did taps and acrobatic dances, and the cuteness of the Doll Sisters, in addition to very good terpsichorean efforts on their part, and also the five-piece orchestra, all went to make up a great offering which couldn't miss with their whirlwind finish.

Ben Welch, who is using the old make-up of beard and derby again, assisted by Frank P. Murphy, found the laughs easy to get. The Norvelles closed the show with a good novelty acrobatic offering nicely staged and presented. It held them in.

G. J. H.

RIVERSIDE

With Pat Rooney as chief jester and Edna Leedom representing the feminine division of comics, the show moves at a galloping pace and keeps the mob happy from the very beginning to end. Sandwiched between the buffoonery is an abundant supply of songs and dances that shape the bill into a performance that has the earmarks of a typical Broadway revue rather than a routine vaudeville bill.

To be sure, Rooney and Miss Leedom had their own individual offerings. The dancing Pat headed his revue, "Rings of Smoke," while Miss Leedom offered a song specialty, "The Encore," assisted by Dave Stamper, who has composed many a tuneful ditty for the various "Ziegfeld Follies."

Dave Gibson and Sylvia Price opened the bill with a novelty offering that combined comedy, juggling and sketching. Gibson juggled various articles and carried on a humorous monologue which made his work the more enjoyable to all concerned, while Miss Price sketched landscapes and sunsets on bristol board which were remarkably good for the short length of time she utilized in drawing them.

Dixie Hamilton followed with her delectable concoction, "A Syncopated Cocktail." Her repertoire included "You Said Something When You Said Dixie," "I Thought I'd Die," and several other numbers of similar ilk. She encored with "You Know You Belong to Somebody Else."

Rooney and Bent, assisted by their army of entertainers and a jazz band, were as scintillating as usual in their musical revue, "Rings of Smoke." Despite its previous frequent appearances at this theatre it seems to have lost none of its lustre with the audience and was enjoyed by them with a degree of enthusiasm that resembled a premiere rather than a farewell appearance. The farewell stuff goes for the vehicle only, Pat having announced at the end of the act that he is preparing a new revue to replace it.

Practically everybody is familiar with the plot of the revue and therefore it needs no recounting here. The routine of events have not been changed and it continues as a splendid vehicle for the clowning and dancing ability of Pat, his wife, Marion Bent, Ted and Kathryn Andrews, Maude Drury, Anita Nieto, Billie Rainsford and the Kings of Harmony. Ted and Kathryn Andrews offered several artistic dances that were well appreciated. Miss Bent won a good hand with a song and dance, "I'm Rosie O'Grady Herself," but it remained for Pat to goal them with the waltz clog that has won him a legion of imitators. Rooney worked like a Trojan and got his stuff over with an effect that was electric. And just about when everybody thought he had exhausted his supply of clown stuff he joined forces with the succeeding act, Davis and Pelle, equilibrists and gymnasts, punctuating their difficult feats with mirth provoking proclivities that kept the audience marking time with laughs and applause.

Emil Boreo, formerly of the "Chauve Souris," offered a program of songs, mostly in foreign tongue, and wound up with "Pagliacci."

The Runaway Four, a male quartette who combine dancing and acrobatics, offered a routine of entertainment which readily scored.

Edna Leedom, assisted by Dave Stamper, followed with a neat routine of clowning and several songs. Miss Leedom has a Florence Moore knack of delivery and will undoubtedly be snapped up by a musical comedy producer before long.

Ona Munson and Company closed the show with a series of ensemble numbers captioned "A Manly Revue," which gets its title from the fact that her support consists of a male sextette. E. J. B.

CENTRAL

The only trouble with Jessel's "Troubles of 1922" is to get people into the house. When they once get an audience in there they will send Mr. and Mrs. Audience out satisfied that they have received their money's worth. The honors of the show fall to George Jessel, the Courtney sisters, Jed Dooley and his accomplished company and a little, black haired Miss with perfect legs and a cute manner who puts all sorts of sparkle and verve into her work.

Charles O'Brien, Gertrude Hayes, Jr., Sam Bennett and the pulchritudinous trouble makers offered a prologue that didn't mean an awful lot and immediately after that Jed Dooley and his pretty accomplice took possession of the stage and tried to make the chairs laugh. Considering the number of people who were not in the house at the time Dooley did remarkably well. He has a good line of chatter and a way of his own that gets across. His mechanical effects are only funny because of what he says about them. The blase partner who plays dumb is a great asset.

O'Brien and Warren have a good dancing act interspersed with some good acrobatic stunts. The boys are hard workers and sing better than most hoofers, the opening about why the act flopped out in the sticks being funny to a Broadway audience.

George Jessel, alone for a few minutes, starts in to tell some of the gags that he has used with good effect before when he is interrupted by his mother calling him up. He gets off some good stuff about Aunt Ida that has the women in the house laughing and then lets them down by saying it was two bicycles that Aunt Ida found at five o'clock in the morning. It is here that two girls come out who want to go on the stage and ask Jessel to give them a chance. They do a neat little dance but it is the little one, with the glossy black hair, that is the focus of all eyes.

The Courtney Sisters, assisted by the Ultra String Quartette, staged a real comeback at this point. The sisters have all the excellent vocal quality they possessed when they played across the street and besides this have an act that is remarkably well staged and a string orchestra that really can play. They have a repertoire of all published numbers and put them over fine. The act would be a headliner on any bill.

Jessel, for his "Troubles of 1922," uses most of the material he used in his vaudeville act of two seasons ago but has fattened it up a good deal. Unlike the situation that usually occurs when an act is fattened most of the new material is as good, if not better, than the old. He has one bit in which he and his mother are seated in an upper box. A French scene is going to take place on the stage. The characters speak the frog lingo all the way through until the finish. This is not so novel but Jessel acts as interpreter, telling the audience in English what is going on on the stage and then telling his mother in Jewish. This had the audience howling. He must have pulled some good cracks in Yiddish at that because of his sallies in that tongue were good for big hands. Of course the mother got excited at the action on the stage and started to shout advice to the performers. We have seen the same thing done at some of the neighborhood houses. The scene ends in an argument between Jessel and his mother and the folks on the stage. Before we forget we want to commend this same mother for her natural manner of portraying the character. She plays her part to perfection, stressing just enough to bring out all the values. There is some good music and some clever costumes. The best numbers were "Stage Door Blues," "Baby Blue Eyes," and "Strut Your Cares Away." Others in the cast who do good work are Sam Bennett, Marguerite Farrell and Gertrude Hayes, Jr. All of the cast do something well and many of them doing even better than that. The settings are all fine and the whole show is well staged. C. C.

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VAUDEVILLE

BROADWAY

The show at the Broadway Monday got away to a fine start, slowed up in the middle and then finished with a bang. One of the troubles with the program was that every act from the fourth on to the last used a piano in a different position and almost all of them had special settings so that several uncomfortable stage waits resulted.

Peters and LeBuff opened the show with a trapeze act in which they use the spring gadget, doing some fine jumping and finishing with a series of difficult hand-to-hand swings and throws.

Ray Conlin, a ventriloquist with a fine line of chatter and a very natural looking dummy, kept them laughing practically all the way through. By far the best talk in the act is about the dummy's army experiences. He states he was not the only dummy who was a sergeant in the army. There were some better than that. Of course Conlin uses the usual wise cracks about the dummy making the living but getting no money, but puts it over well.

Dorothy Byton has a finely set dancing act. She is assisted by four accomplished young ladies, also dancers, opening in one before a special curtain with all five dancing. An Egyptian scene follows, and from there they do a jazz dance, a pony ballet and some fast and difficult toe work. Unfortunately during the Monday first show the orchestra did not jibe with the act on tempo and Miss Byton stopped twice in the middle of her dance.

Elkins, Fay and Elkins started the piano epidemic. They use a special curtain, depicting a hotel lobby, with a piano in an alcove. They open as a fast singing trio, singing so fast, in fact, that not a word gets over. There is some hoofing by two of the men to a piano accompaniment, but the best bit of the act is the clapper and tamborine breaks done by two of the men, the blond boy with the tamborine doing some exceptionally fine work and even waking the ushers up. The act went big.

Echoes of Dear Old Southland is one of those Southern acts done in costume. Whoever staged it was considerable of an in-and-outer because some of the ideas are fine and others are apple-sauce. The act is done by three women and two men. One of the girls dances, one plays piano and the rest of the cast sing. Right at the beginning the act was penalized five yards for three false starts, but almost overcame the handicap with their first number. On the second lap one of the girls sang a solo just the way someone told her you have to work to get over in vaudeville. It wasn't that type of song. They do a medley, or rather two of them, that aren't so bad and the piano solo is good. The dancer does her best but finds it hard work following the Byton act. Whoever staged the act thought that a popular song was essential in a vaudeville offering. It is impossible to make a certain type of singer change his or her style. One would not expect Galli Curci to shimmy or Gilda Grey to sing grand opera. An act should be kept as much as possible in character.

Leavitt and Lockwood had no trouble at all in cleaning up. They worked fast, used good and, for the most part, new material and understood exactly what they were doing. The judge accuses them of stealing laughs and they are anxious to be pronounced guilty. The audience was the jury and the verdict was unanimous. Their imitation of the way a couple acts before and after marriage was a riot.

Ernie Golden and his orchestra, on the bill for their fourth week, were a riot. This act has come along in wonderful style and Golden now has one of the finest band acts in vaudeville. His lighting effects and novelties are really great. His violin sings "Vesti la Guibba" and does fine. The act stopped the show.

Bob Albright and Kama and Company were also on the bill at the Broadway, but were not caught at this performance.

C. C.

EIGHTY-FIRST STREET

Prologuing the motion-picture feature was introduced for the first time in a Keith theatre by Manager Edward B. Lewis, of B. F. Keith's Eighty-first Street Theatre last Monday night. The idea met with instant acclamation and will hereafter be a permanent feature at this house and may probably be introduced in the other combination houses of the Keith Circuit.

The initial prologue was used as an introductory for "The Dangerous Age." A huge frame set at the rear of stage displayed in tableaux three distinctive groups symbolizing the critical moments in the life of every man. The first tableaux represented "The Sweetheart Age," the second, "Marriage Age," and the third and punch tableaux depicts a prosperous business man with home and children calling on one side and a youthful beguiling vampire reaching for him on the other. There is a motion picturesque fade-out and two radiolite question marks accentuate the query: "Which of these is the dangerous age?" The idea fits in nicely with the film in that the theme centers around a faithful husband, who is almost driven to unfaithfulness because of his wife having neglected him entirely and concentrated her life upon her home and the welfare of their daughter.

The tableaux is well done and Manager Lewis is to be congratulated for introducing this innovation, which cannot help but become popular with his patrons. The prologue and picture utilize the second half of the program, with the vaudeville features confined to the first half.

The current bill is confined to five acts, instead of the usual six. This may be due to the amount of running time consumed by Mabel McCane's offering, "Will o' the Wisp," which runs over forty minutes. The piece is a delightful episodical romance in six scenes which proves an admirable vehicle for the star, permitting her to get in some real good acting, a number of songs and display several gorgeous gown creations. The underlying theme is that of a girl considering offers of marriage. A fantastic character bids her to decline all and proceeds to foretell her fate with each. His predictions are acted out in the various episodes, with the girl returning to the little island in the end and marrying the will-o'-the-wisp, who has been her guide and comfort through the series of supposed vicissitudes.

Franker Wood and Bunee Wyde were the usual comedy treat in their hoakumatical travesty, "All Right, Eddie." The piece gets its title from a shabby genteel soloist who fills in the waits attempting vocal flights only to be yanked off before he has scarcely begun. In his final effort he becomes so enthusiastic he muffs his cue and does not snap out of the artistic trance until those back stage resort to gunplay. Wood and Wyde, the featured members, frolic through a succession of songs and dances, which are framed in novel settings and carrying a comedy idea in each. The act is well done and can repeat its success in any first-class house.

Alice Hamilton also tickled the risibilities of those present with a unique monologue and a recitation song. Miss Hamilton does a character bit as a little old lady. Her talk concerns her visit to her boy in the city and her inability to master the slang and flapper language her son had been tossing at her. A recitation, "Be a Man," was cleverly put across and sounded a deep dramatic note.

Russell and Marconi delighted in second spot with a series of musical selections. Marconi plays an accordeon and his partner a violin. They offered a repertoire which included both classics and jazz, with the latter in the majority.

The Rios, a mixed duo, opened the bill with a clever series of equilibristic and acrobatic stunts. For a finish the woman sings a song while acting as a brace for the suspended trapeze upon which her partner does any number of daring stunts.

E. J. B.

PALACE
(Chicago)

There is splendid entertainment to be found at the Palace this week, the show running smoothly from start to finish. Belle Baker and Mrs. Rodolph Valentino split the headline honors, while hit and applause honors were shared by Rockwell and Fox, D. D. H? and Les Gellis.

MacRae and Clegg opened the show with a bicycle routine which goes to make up the last word in acts of that kind. Miss Clegg bears the brunt of the work, doing some sensational stunts, while MacRae aids materially to the success of the offering.

Les Gellis held the second spot easily with their acrobatic offering. The trio have some wonderful bits of gymnastics in their offering, and in addition to selling them to big results, have likeable personalities.

Elsie Pilcer and Dudley Douglas, with George Raft appeared in a well-staged combination of songs and dances. The resemblance of Raft to Valentino was emphasized in a dance number supposed to be an imitation of the movie star.

D. D. H? made his third appearence in a comparatively short period at the Palace with as big success as he scored in his first appearence. He offered some new material, which drew as many laughs as the rest of his very clever monologue.

Belle Baker hasn't been seen here in quite some time, and received an ovation on her entrance. She rendered seven songs, one of which was announced as written by Maurice Abrahams, and as a successor to "Silver Threads Among the Gold." The audience evidently agreed with the announcement, for the song went over sensationally. They couldn't get enough of Miss Baker.

The appearance of Mrs. Rodolph Valentino here this week was all the more interesting as Valentino himself is making a personal appearence in Chicago at present. She is doing a playlet called "A Regular Girl" by Edgar Allan Woolf, in which she is capably assisted by two men and a girl.

Rockwell and Fox were the laugh hit of the show. These two are experts in the line of "high-class" "nuts" comedy, and were more than entertaining every minute they were in view.

The Dancing Kennedys offered a good dance vehicle in closing the show, and had a few walkouts to contend with. R. E. R.

STATE-LAKE
(Chicago)

Al Wohlman and Maurice Abrahams, reunited, and Jack Denny and Bobby Folsom divided the hit honors of the bill, with the former team having the edge and tying up the show.

The Bird Cabaret, a splendid collection of feathered intelligence, opened the show, doing unusually well with the aid of their owner.

In the second spot the Dixie Four harmonized and danced their way across for a hit. In addition to their singing, done in regular quartet style, the team closed with a fast dance, the St. Vitus stuff at the finish going over well.

Bobby Folsom and Jack Denny and Orchestra scored big, although Miss Folsom had a cold which handicapped her considerably. To make up the lone number, which Miss Folsom sang, the orchestra played extra encores.

Weaver Brothers, with their Arkansas atmosphere and home-made instruments, maintained the pace created by the preceding act, despite the fact that they followed an archestra with their musical offering.

"Dance Creations," which included six girls and a juvenile, proved to be more than a mere dancing act. Two of the cast harmonize well, and another member did an unusually good jazz number. The juvenile worked hard and the act deserved all the applause given to it.

It took Al Wohlman and Maurice Abrahams to tie up the show, which they did in good style. Although Wohlman seemed to have a cold, he worked tirelessly and the audience appreciated his efforts by giving them the hit honors of the afternoon.

The Four Yllerons gave their first performance on the bill Monday afternoon, being unable to get their baggage until today. Their novelty offering and balancing was a good closing act. Three other acts on the bill were not seen at this show.

MAJESTIC
(Chicago)

Owing to the late arrival of some of the ten men comprising the Rubeville act, the bill had to be rearranged. The Great Lester and Paul Rahn and company were not on the bill Sunday evening under the policy of the house, which limits the number of shows done each day by the various acts.

Page and Green opened the show with a comedy acrobatic offering, in which there are many good tricks, as well as a liberal sprinkling of fun.

Rose O'Hara rendered four songs of the Irish type, and registered quite a hit. She has a good voice, makes a nice appearance and sells her cycle of songs well.

Frank and Ethel Hall presented the usual skit of the man and wife quarrel, and handed out some good entertainment, in the dialogue that ensued.

The Morton Jewell Troupe introduced their limited amount of juggling, singing and dancing, which is of average merit, although the offering is something of a novelty.

Moore and Fields, colored team, scored strongly with some of the material formerly used by Conroy and Lemaire. The comedian is not as clever with his talk as he might be, but more than makes up for it with his eccentric dancing.

Rubeville more than duplicated its recent success at the State Lake, with both instrumental music and comedy. All of the rube comedy went over strong and the finish is a corker.

Al K. Hall and company, next to closing, proved the hit of the show, testifying to the eternal value of hokum and similar stuff.

The McKinley Sisters, four girls, offered the act recently seen at the Plaza, greatly improved by the addition of new scenery and new costumes. At present the pianist seems to be of little value to the act, which needs rearranging.

HELD UP ACTOR—GOT NOTHING

Roland J. Ratcliffe, legitimate actor of No. 230 West 108th street, was held up early Monday morning by two bandits at Riverside Drive and Seventy-fourth street and shot in the hip.

Ratcliffe was on his way home from visiting friends when two men stepped out of a dark hallway and pointed revolvers at him. He told them that he had no money and when they persisted in searching him he began to yell. One of the men told him to "shut up," but continuing to yell, the other man shot him and both ran away, without taking anything.

SURATT IN VAUDEVILLE

Valeska Suratt, returning to vaudeville, after several seasons spent in musical comedy and drama, is headlining this week at Keith's Orpheum, over in Brooklyn. For her comeback she is employing a new playlet by Edgar Allan Woolf, entitled "Silk, Satins, Calico and Rags." Miss Suratt's last public appearance was in the Winter Garden production of "Spices of 1922."

VAUDEVILLE

PROCTOR'S FIFTH AVE.

(Last Half)

Quantity rather than quality seemed the order of things on the new bill for the last half here, which opened to a capacity holiday audience last Thursday afternoon. This house, which is supposed to strike the happy medium which bridges the "small time" from the "big time," has slipped back a few cogs in the last week. The current bill is typical "family entertainment."

The nearest thing to a topline on the bill is Mabel Ford and Company in a very speedy and delectable dance revue, carrying her own band and everything. Miss Ford has qualified as a big timer on more than one occasion, but recently has been "pinch-hitting" between both departments. In a big time house she and her present offering would be a great feature, but not by any means a topliner. Nevertheless, she ran away with the show here. Not that she didn't deserve it, for seldom has the reviewer seen her work with more snap and gusto. Each of her solo dances were snappier than its predecessor, and while she was resting or making a change she trotted out the delightful Doll Sisters for a couple of good numbers and also introduced Golden and West, two clever stepping youths who practically offer a dancing act in themselves. The five-piece orchestra divided their talents between accompanying the dancers and doing a few numbers on their own. The act brought a great hand, and Miss Ford retaliated with a few remarks in which she said something about being happy to be a Ford as long as she wasn't a flivver.

Running Miss Ford a close second for honors of the bill was Felix Adler, who has clowned his way through many a Broadway hit, and whose return to the vaudeville stage was warmly welcomed by the holiday crowd. Felix opened with a song and went into his clown stuff. His act really didn't start any excitement until he trotted out a stage hand and a pretty blonde girl for his ventriloquial travesty. From then on the stage was his, and nobody seemed to care how long he monopolized it as long as he did not run out of his supply of hokum and foolery. The last half of his offering was by far the better of his contributions, and it was this portion that registered the hit.

Bob Albright, substituting for Le Maire, Jones and Company, forced to cancel because of illness within the ranks, proved another pleasing feature with his songs and gags.

Welch, Mealy and Montrose also succeeded to clown their way through fifteen minutes of foolery and acrobatics that never became tiresome, while the Alexander Sisters offered a terpsichorean treat in the form of four or five character dances.

Dalton and Craig, a likeable mixed duo, blended travesty with song in a "somewhat different" offering called "Aladdin's Lamp." At one point they travestied an old-fashioned meller that reigned before the movies supplanted it, striking a happy note of satire that also served to break up their song numbers and give balance to their contribution.

Besser and Irwin, two men, one working straight and the other as a "hobo" nance, offered a knockabout comedy act that was finished off with songs and which planted them for good applause at the getaway.

Camilla's Birds opened the show with a birdland novelty, while the Nathano Brothers did some clever dancing and acrobatic stunts on roller skates for the closer. E. J. B.

STATE

(Last Half)

The business done by this house last Thursday afternoon probably broke all records for the number of people patronizing any one theatre in one day. So large was the crowd that had bought standing room that it was necessary to go up stairs in order to get out of the orchestra floor at the conclusion of the vaudeville end of the show. Which may sound like a paradox but true nevertheless, for there were people sitting and standing all over the building, especially around the lounge upstairs. The crowd standing in back of the orchestra seats made it imposible for one to leave the theatre by the usual exits.

The show itself was a neat array of classy offerings of the best in the three-a-day circuits playing Loew houses. Comedy predominated, with a nine-piece orchestra closing the show.

Roy and Arthur, in "Fun in a Chinese Restaurant," opened the show with comedy talk and juggling of plates, etc., breaking some of them to good advantage.

In the second spot, Leon Varvara, assisted by an unbilled singer, did his evolution of the pianist, and offered some comedy also. The singer scored strongly, having a good voice, and a pair of nimble feet as well, dancing for an encore.

Stevers and Lovejoy have a pleasing vehicle that combines some excellent dancing as well as bright dialogue and comedy scenes. The act opens with the girl sitting at the window, flirting with the man in the street, the latter coming into the room later, afterwards doing an unusually clever waltz with some acrobatic features by the girl. En route to some resort they worked in "one" for a few minutes and after some comedy the scene was a room in a restaurant, etc., and a splendid fox-trot closed the act after some comedy with the waiter. The act is well written, allows for changes of costume, and never drags.

Cardo and Noll, plus two fine voices, offered a little variety with their singing act by opening in "wop" outfits, and later in a drawing room scene did some comedy, closing with a bit of grand opera.

Al Siegal and his Ringside Orchestra (reviewed under "new acts" on another page) closed the show with a pleasing rendition of popular numbers, done in above the average style by the nine musicians who certainly can play. Three or four of the men stand out as musicians who can challenge the best in the business, and whoever got the combination together knew how to pick and train 'em. M. H. S.

HAMILTON

(Last Half)

A great show for a holiday was witnessed by a good Lincoln's Birthday matinee audience. The bill was one of the best which they had here this season, and ran smoothly from start to finish.

Peters and Le Bluff made a snappy opening turn with an offering consisting of work on the tramoline and casting bar. The men do some sensational stunts and secured more applause than the average opening act gets here as a rule. And that is always a good deal.

Russell and Marconi almost stopped the show while holding down the deuce spot with a musical offering, the boys playing the violin and accordeon. Their repertoire has been effectively arranged, and they have the ability to put all their numbers over to big results. A novelty bit came with the rendition of "The Parade of Wooden Soldiers," the boys wearing paper hats and doing the parade in time to their playing.

Mr. and Mrs. Jimmy Barry are doing a new vehicle entirely, the only memories of their former acts in this one being the "Jerushy Alice" and the "If Women Like They Married Men Like Those, Why Can't You Marry Me," numbers, and the characters. If "The Rube" and "The Burglar" skits were good enough to last the Barrys over five years, then "Scandals of Mensfoot" corners is also good for five. It's full of laughs from start to finsh.

Practically the best single we've seen done by a man with a piano in vaudeville is being offered by Harry Richman with his "One Hundred Per Cent" vehicle. Richman has a little colored boy who acts as sample carrier and brings out the various samples (consisting of songs) called for by Richman. He opens the act without the use of the piano, and finishes the same way. Richman has, first of all, a well-dressed appearance that spells class from toe to head, secondly, a personality that makes the audience like him right from the start, third, a voice that is far above the pleasing class, fourth, delivery of songs that is great, and, finally—how that boy can play piano! While the billing, as used towards the act, isn't intended to claim one hundred per cent for the act, but if ever a single act came near registering "One Hundred Per Cent" in applause and approval from the audience, Harry Richman's offering is the one. It's Big Time, accented on the capital letters, from start to finish.

Venita Gould could have stopped the show after giving her routine of impersonations, but for some mysterious reason, refused to return and take a bow, although the applause of the audience lasted long after the lights were out and a new name flashed on the ennunciator. She does some wonderful work with all her bits.

Emma Haig and Company closed the show with an offering in which Miss Haig is doing better work than she has ever done in vaudeville before. The turn will be fully reviewed under new acts. G. J. H.

PANTAGES MANAGER IN NEW YORK

Charles E. Hodgkins, in charge of the Pantages Vaudeville Circuit offices in Chicago, visited the local Pantages office last week. Hodgkins stated he had been on a tour of inspection of the theatres which played Pantages vaudeville east of Chicago and that he expected shortly to add several houses to the eastern route. He stated that though the Chicago vaudeville agents were still on strike against him, that he was having no difficulty in obtaining acts.

REGENT

(Last Half)

Emma Raymond and Company, the company consisting of Ralph and Danny Sullivan, presented a novelty slack wire act that scored heavily. The Sullivan brothers hold the ends of the wire in their teeth while Miss Raymond performs her tricks.

Mae Follis and Nat LeRoy followed with their singing and dancing act. The singing is not exceptionally strong but the dancing more than makes up for it. LeRoy's acrobatic dance, in particular, is a fine piece of work and drew a big hand.

Morris and Shaw presented the top-head act, "The Mosquito Trust," and cornered a bushel of laughs. The line of chatter they use would not be funny if put over in any other way but the way they handle it. The best part of it is that both men have really fine voices and put over several songs in great style.

Sam Mann, in "Home Made Justice," assisted by George W. Park, Gertrude Fowler and Harry Keene, went well with the audience, but the act needs a little more speed. The act is reviewed elsewhere in this paper under new acts.

Gilbert Wells, put on the bill at the last minute, sang his first song, and it soon became evident that he was suffering from a horrible cold. He could barely make himself heard but labored manfully and exhibited great gameness in concluding his act. Wells is a Southern blues singer of the first rank, has a Southern accent and puts into a colored song or story all the atmosphere of the Dixie area. His work at the piano is exceptionally strong and he swings a wicked pair of legs when he gets going. He stopped the show.

Joe Termini has a band that, after working a week or so longer, should be one of the best. The act at present is new and shows signs of its newness. None of the numbers used are announced, which is one departure from the usual routine, another being the fact that no music is played until after the curtain is up and Termini makes his entrance from the left. The act is nicely set before a gold drop and the lighting is well-managed. There are no so-called novelties or effects in the act, the nearest approach to this being a railroad blues song used for an encore in which the drummer gives an imitation of a railroad train pulling out of the station. Termini should cut out his announcement. The routine consists of "Tootsie," "One Night in June," "Love Send a Little Gift of Roses," done by Termini as a violin solo, and "Carolina." For encores a railroad blues and "Coal Black Mammy." The routine is strong and the playing is fine, being of the subdued sort, with special attention being paid to rhythm and harmonious arrangements. The act scored heavily. C. C.

PROCTOR'S 23rd STREET

(Last Half)

Six vaudeville acts and the motion picture play, "The Dangerous Age," starring Lewis Stone, comprised the new bill for the last half here. Emily Earle and Company, who had appeared in a skit on the bill at the afternoon show, withdrew after that performance and was replaced by Carol and Louise Dore, instrumentalists, who offered a well-balanced program of piano and violin sections. While the classics featured their repertoire, there was also a sufficient sprinkling of popular tunes to get it over with the small time audience.

Dancing acts opened and closed the show. The opener was Billy and Laura Dreyer, who pranced through a routine of spirited dances that ran the gamut of from the present day ballroom stuff to ballet numbers. Both proved nimble of foot and had sufficient grace to get their stuff over for all it was worth.

The Kavanaugh-Everett Revue, which held down closing spot, is easily the most pretentious dance production that has yet been propelled over the family time. Two men and three girls comprise the act, and all go through the paces of some exceptionally clever dancing which is topped off by production settings and other effects. Solos and doubles are paraded by in rapid succession, with the entire personnel combining talents for a snappy finale. The production, from a scenic and costume standpoint, has been staged with a lavish hand. It is problematical whether this act can remain on the small time, with the present production and salary "nut." While the dancers may not have a "draw" rep, they at least have one of the best set dancing revues that has been glimpsed in these parts in some time.

Dixon, Lynch and Cinis have a rube knockabout comedy act that reminds one of Bowers, Walters and Crooker. The comedy hinges on the idea of a stuttering youth wanting to take vocal lessons and an elder rube with impaired hearing who wants to take violin lessons. When the third and bewildered rube throws up his hands in disgust it develops that both have been joshing him in order to earn a keg of cider from his old enemy. After the clowning they go into some clever acrobatic stuff which is almost identical to that previously done by Bowers, Walter and Crooker.

Mack and Lane were as pleasing as ever with their nifty nonsense and dances, while Harry Van Fossen, a black-face comic, was fairly entertaining with a monologue that hit upon the topics of the day. E. J. B.

COLISEUM

(Last Half)

Looking for a vacant seat among the 3,500 seats in this house on Thursday night was as easy as looking for the proverbial needle in the haystack. If there was one person present there must have been 4,000, judging from the amount of people in the audience and standees. As far as "names" were concerned, there wasn't one on the bill. The picture was "The Dangerous Age," and proved to be a good one, and the show contained plenty of entertainment. However, there is always one drawing card here who rivals the biggest for any show booked in here. That's Emil Groth, the manager, who can be set down as one of the finest, most efficient, and most popular, not only in New York, but in the country. This statement is made after five years of going to theatres managed by him; and is not made through mere personal liking, but to give credit where credit is due.

Herbert's Dogs made a great opener for the show, and would for any bill. The leaping stunts, and various other bits, resulted in sufficient applaus to bring Herbert back for several bows.

Sargeant and Marvin made one of the best acts ever seen here in the number two spot. The boys play the guitar, steel-guitar, ukelele, clarinet, harmonica and also sing and talk. They do a neat "blues" bit and have an offering which doesn't drag for a minute.

Paul Decker and Company appeared in a laughable playlet on the theme of gossip. It is well written and played very effectively by the cast. It scored solidly.

The Collegians Orchestra, from the "Rendezvous," stopped the show and were compelled to beg off. The boys have very good arrangements and play all the numbers excellently.

Eddie Nelson, formerly of Bobbe and Nelson, was also a show-stopper with his black-face single. Nelson is using that powerful voice of his to excellent advantage in the new act and has a good routine of talk, although he has dug up a few old ones among his lines.

Allyn Mann and Company, four boys, one a female impersonator, closed the show with a good dance offering. G. J. H.

"CABARETLAND" FOR FRANKLIN

Still another new angle in amateur local shows will be presented at B. S. Moss' Franklin Theatre under the billing of "Cabaretland" during the week of March 5. The show will be produced in cabaret style, the principals being seated around the stage with tables and chairs, while specialties are being done. Fifty girls and boys from the locality will be used in the cast. Murray Rose and Harry Shaw are staging the show.

RISTELLI OPENS MONDAY

Enrice Ristelli, known abroad as the "Master Juggler of Europe," will open a tour of Keith vaudeville in Boston, on Monday, March 5. He will come into New York shortly after, and will be seen in the metropolitan houses following his appearance at the Palace.

HIGGINS SKETCH ON FOX TIME

Mann-Holiner and Company opened on the Fox Time last week in "Oh, Chetney," the comedy act that had been done in Shubert vaudeville by Bobby Higgins. Higgins shelved the act to go into the musical comedy, "Glory."

LEE KIDS FOR POLI TIME

Jane and Katherine Lee, the moving picture kids, have been routed over the Poli time in their act, "The New Director," in which they are assisted by William Phinney.

VAUDEVILLE

EMMA HAIG & CO.

Theatre—*Jefferson.*
Style—*Dancing.*
Time—*Fifteen minutes.*
Setting—*In "one" and "three" (Special).*

Miss Haig is still the cute, graceful little Miss that the late William Rock first introduced in vaudeville as one of his protégés. Since her first appearance she has been seen in a few vaudeville acts and in a production or two, with varying success. In her new vehicle she has ample opportunity to score strongly on her own, but somehow fails to put any particular sort of dance over with sufficient punch to make it really effective. It's a lavish little production with pretty cycs and costumes, a girl pianist and male singer for atmosphere, etc., and makes a neat flash for the three-a-day rather than a big time offering.

The act was opened by Miss Haig in "one," clad in a white cloak over her costume. She sang a sort of prologue in which she mentioned that she was in the Music Box Revue, and to prove it did a bit of her dance done in the show, done in a white costume trimmed with fur, and a red feather head dress.

Going to "three" the girl and boy were discovered as though they were about to dance, but the former went to the piano and played a medley, while the latter just leaned against the instrument. Miss Haig appeared after a change of costume and did a few steps while the boy sang to her and asked that she do an old-fashioned dance. But apparently she paid no attention to him. When he sang for jazz she increased her dance tempo and made it more jazz-like.

Accompanied by the pianist, the boy sang a published ballad in a lyric tenor voice, and filled in the interval until Miss Haig came on as Jacky Coogan, and sang a special number about the boys calling her Jacky, etc. At the conclusion of the song the men in the orchestra pit yelled "Hey Jacky" at her, and she went into a buck and wing dance, a little eccentric at times.

The juvenile changed his 1860 outfit and appeared in Spanish rainment and sang something about Spanish that was not very clear. Little Emma arrived for the pièce de resistance of her offering, clad in attractive costume of silver spangles over a black lace skirt, transparent and of the style generally worn by Oriental wigglers, with silver turban to match. The juvenile assisted her part of the time while she did the Spanish number, consisting mostly of a series of pirouettes.

All of Miss Haig's dances were characterized by her graceful style, and were pleasing, but nothing sensational on the whole; considering the fact that she could have studied one or two particular dances and then done them well enough to get across for a hit, the efforts of Miss Haig are rather disappointing. M. H. S.

JOHN & WINNIE HENNINGS

Theatre—*Coliseum.*
Style—*Comedy, instrumental.*
Time—*Twelve minutes.*
Setting—*One and two.*

The male member of this team handles the major portion of the act, and has the ability to use much better material than this act consists of. At present it is a potpourri of talk, dance work, piano, cornet and trombone. The talk can be discounted, for although the man has the makings of a good comedian, the lines aren't at all funny, and the woman doesn't make any too good a straight. His dance is good and the trombone and cornet work fairly good. A small time act at present, which, with a lot of revising, and the injection of good material, might do for the better theatres. At present it will do for the small time only, and even then needs speeding up, and some revision of material.

G. J. H.

NEW ACTS AND REAPPEARANCES

VIOLET CARLSON

Theatre—*Loew's State.*
Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*In one.*

Miss Carlson is a vivacious bundle of femininity who sells her song repertoire with a decided musical comedy finish. She is a titian type, has looks, personality, grace and voice sufficient to entertain any discriminating audience. Her contribution is a mixture of special and popular stuff.

Miss Carlson is a cute trick and effects a poise of unsophistication that adds class to everything she does. An introductory "I'm Clever" brings her on. She follows with "Madame Butterfly," which shows her voice to best advantage, flitting to a cute kid number, "Sally." She comes back for a ballad "Who'll Take My Place When I'm Gone?" First singing it as a straight number and then giving impressions of a cabaret singer mutilating the same number and her idea of how Galli-Curci would render it on the concert stage. A Spanish song and dance brings her act to a clean finish and takes her off to a good hand.

Miss Carlson is real class for number two spot on even the big time bills. She will undoubtedly be a stronger card for the pop houses. E. J. B.

RICHARD CARLE

Theatre—*Regent.*
Style—*Sketch.*
Time—*Twenty-two minutes.*
Setting—*Special.*

In this vaudeville vehicle Richard Carle, assisted by a man and a girl, employs much of the style of comedy that made his success during his musical comedy days. The girl is good-looking, the other man does broad comedy and Carle plays the part of a man living by his wits, managing poor theatrical companies and using a hokum magnet known as a "Gazooka" to draw money or whatever he wishes to him. One need only point the magnet at that which one wishes to attract and exclaim the magic word "Gazook" and he will attain his desires. Naturally the girl is one of the desires. A burlesque on light opera is one of the best bits in the act. Carle and the girl, each with a sign hung around the neck, take the parts of the various characters, the signs changing to show the tenor, the heroine, the chorus, the father and Carle further assisting the action with a trick mustache, changing it from lip to beard for tenor and father respectively. This needs an intelligent audience to be funny. The act, as at present constituted, needs speeding up, and the injection of some modern gags would help a lot. The act is so-so entertainment but some hard work will put it right in the front rank. C. C.

HARRIETT AND HELEN SCHROEDER

Theatre—*Coliseum.*
Style—*Concert.*
Time—*Twelve minutes.*
Setting—*One.*

These two girls have a nice concert offering, consisting of 'cello and piano work, which needs a re-routing and then should fit into the better bills easily. At present the offering hasn't been arranged in a manner which would get the best resuts.

One of the girls opens with a piano solo and the rest of the offering consists of 'cello and piano duets. Shifting the piano solo to the middle of the act would aid a little. G. J. H.

THREE LORDONS

Theatre—*Jefferson.*
Style—*Novelty casting.*
Time—*Ten minutes.*
Setting—*In "three and a half" (special).*

Two men in an excellent casting act, assisted by a girl dancer; all done in novel manner. The place drop depicts the front of a house with part of a room visible. A gate, farther out, is in line with an electric light pole, and between the gate and house is situated the trampoline. The act opens with a few flashes of lighting, and the girl is soon telephoning to the electric light company to come and fix the lights, etc. The two men arrive, one of them working aloft on the horizontal bar in back of the light. The other did most of the bouncing and was handled by his partner in the casting stunts.

The work done by both is of the thriller variety, some unusual tumbling and somersaults being done and other difficult feats. The girl filled in with a dance down stage, it being done as a sort of rehearsal for the affair she was going to in the evening. The offering is not without comedy, and gathered many laughs.

Makes a good act of its kind for big-time presentation, working as an opening act or suitable for most any spot on the three-a-day circuits. M. H. S.

TERMINI MUSIC MASTERS

Theatre—*Franklin.*
Style—*Orchestra*
Time—*Twelve minutes.*
Setting—*Full stage (Special).*

There's practically no use going into a lengthy description of the merits or demerits of the Termini Music Masters. The worth of the entire act can be summed up very briefly, and the value of the act in the same sentence. It's just another orchestra.

There are seven men in the organization and Termini, the director. Most of the men double with their instruments. There is a little pretense at special arrangements with their numbers, but nothing that will cause any well-known leader to worry. The repertoire is very ordinary, consisting almost entirely of popular published numbers, and numbers which are all familiar to the audiences. They could use later ones to good advantage. One good bit is a violin solo with "Love Sends a Little Gift of Roses."

They'll do for the split week route, but have little value for the big time.

G. J. H.

CAREY, BANNON & MARR

Theatre—*Loew's State.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*In one.*

This is a male trio with real singing voices that harmonize well and get their songs over for top value. The boys also have appearance and personality.

They open with a novelty number "We'll Look 'Em Over in the Morning," follow with a comedy number, "Dirty Neck," countering with "Nobody Loves You Better Than Your Ma-double-m-y." They next attempt a Chinese number, "In Blinky Winky Town," follow with "Tomorrow" and wind up with a dancing contest, each of the boys doing a bit of solo dancing and joining forces for a snappy finale.

Their material is put over with a lightning-like speed that does not waste a second of their running time. Consequently they sustain interest from their opening entrance to their exit and draw down a generous hand. The act is a good feature for any bill. E. J. B.

AL SIEGEL'S ORCHESTRA

Theatre—*Loew's State.*
Style—*Musical.*
Time—*Twenty minutes.*
Setting—*Special.*

Al Siegel and the orchestra that has been playing at Benny Leonard's cabaret, "The Ringside," comprise this act. It's an eight-piece dance orchestra combination that is well arranged and manages to entertain with a repertoire of popular numbers, most of which are enhanced by special orchestrations.

The orchestra works in full, carries its own cyc and lighting effects. It begins activities behind a scrim in shadow effect using a chorus of "Georgette" to plant them and immediately going into "Toot Toot, Tootsie" for their first number. Simultaneous with this number the lighting effects brighten until they reach a flare at the finish. "Truly," with an introductory refrain of the old-timer "I Love You, Truly" got over nicely as their second effort. Then they accompanied a singer for the ballad, "You Know You Belong to Somebody Else," with Siegel following with a piano solo, "Scalding Ivories." "Ringside Blues" was the logical finish of the act. However, the mob wanted more, so the boys obliged with "Lovin' Sam" and another equally jazzy selection before they were permitted to bow off.

The boys play well together, make a neat appearance and offer their selections in subdued tempo. They got over for a well-deserved hit in closing spot at this house. As far as orchestras go, this combination can shape up with any of them, aside from Whiteman and Lopez.

E. J. B.

LEE AND LEE

Theatre—*Franklin.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*In one.*

Lee and Lee are the turnouts of amateur contests and local "Follies," booked here to begin appearance in various other houses along the circuit. The boys are doing an unannounced imitation of Van Schenck, their entire routine, even to the actual numbers used, as well as the style of dressing, entrance, exit, and delivery, being copied from Van and Schenck. And it should be said to the credit of these two lads that they don't do a half bad imitation, in fact it's rather good.

The dressing has one flaw, being the use of straw hats with tuxedoes. If the boys had paid particular attention to the habits of the team they are imitating, they would have noticed that Van and Schenck always dress according to season. However, this is a minor detail, but still minor details should be taken care of.

The repertoire includes "Maggie Blues," "I Stutter," a "wop" number, "What's Gonna Be Next," "Carolina Home," and for an encore, "O'Reilly."

At present the lads should find the going easy in the small time houses, for they are better than the average two-man singing act there. With a few seasons of work to acquire more finish, they'll do for the better houses. G. J. H.

FLYING NELSONS

Theatre—*Jefferson.*
Style—*Casting.*
Time—*Eight minutes.*
Setting—*In "three."*

Two of the Nelsons were clad in tights and the third as a comic. A trampoline and rigging is used, on one side of which is a swinging trapeze. One of the men was stationed on the opposite side of the trapeze and he handled the other two when they did the casting. One of them did some exceptionally daring feats in his somersaults, etc., and the comic filled in occasionally with a bit of comedy and a tsunt now and then. M. H. S.

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THE HIPPODROME PASSES

The Hippodrome will pass into discard at the end of the season. The mammoth entertainment institution will be sacrificed on the altar of commercial business progress. Another landmark will give way to a skyscraper office building and our country cousins will have to find some other excuse for coming to New York.

The Hippodrome, which reigned for years as the coliseum of the metropolis, had drawn a greater out-of-town patronage than any other amusement enterprise of the city. It was typically a family trade that it attracted. When indulgent fathers and doting mothers were about to reward their offspring for having been promoted or having washed their necks for thirty consecutive days, a trip to the Hippodrome always could be depended upon as a worthy reward.

The large edifice, which occupies from Forty-third to Forty-fourth street on the east side of Sixth avenue, has housed many super-spectacles in its time. It was originally built by Thompson & Dundy, who inaugurated a policy of super-spectacles that prospered until the motion picture gained such a grip upon public patronage and was able to go so much further than the stage production in the way of pretentiousness and thrills. Later the Hip passed into the control of the Shuberts, who conducted it for a number of years, but its final and halcyon days have been under the management of Charles B. Dillingham. When Dillingham took hold he changed the policy of the entertainment from coherent spectacles to a mixture of circus, vaudeville and extravaganza which was staged on an elaborate order such as would only be possible for a Hippodrome. A king's ransom was invested in these productions, but unlike other theatrical attractions, the investment had to be secured on the New York run exclusively, inasmuch as the productions were too big to take on tour.

Although the Hippodrome had been classified as a losing proposition, this has been repeatedly denied by the Dillingham office. Even now the reason given for its demolishing is said to be that the property is too valuable to be confined to a theatre. The realty company that controls the property says they can double or triple the rental revenue with an office building—therefore the Hip must go.

During its career as an entertainment institution the Hippodrome stage has housed some of the best known stars from the vaudeville, circus and operatic fields. John McCormack's local concerts were held at the Hippodrome. There are many others we could mention also, but that is already a matter of history.

In writing the epitaph of New York's greatest institution one cannot avoid mentioning the splendid work that has been accomplished in the Hip productions by R. H. Burnside, who for the past several years has conceived and staged the Hippodrome shows.

THE "AMATEUR FOLLIES"

The "Amateur Follies" has outlived its usefulness as a business coaxer in the small time vaudeville houses. It was a good thing while it lasted, but a tendency to overdo them is responsible for its sudden demise. In experimental stages it prove a money getter. It made its appeal principally because of novelty. But when every "pop" vaudeville circuit under the sun started to line up a local show, it took the edge off the novelty and took a flop.

Another reason given for its short lived reign is that the same theatres were repeating the idea too frequently. First they gave a "Fol'lies," then a frolic, a lady minstrel and a man's minstrel until the audiences grew tired of seeing practically the same group of embryonic performers attempting to get over as finished entertainers. Outside of "rooting parties," which was little short of carrying your own audience, few of the other auditors were attracted or entertained by the feature. Most of the shows were but a sublimated amateur theatrical minstrel given on a regular stage before a regular variety audience. They were great bait for the stage-struck element in that it gave them an opportunity to shine outside of their parlors and many believed that they would really be snapped up to replace the Jolsons and Belle Bakers of the hour.

At the outset the various theatre managements were prone to throw the amateur revues in for good measure, without detracting from the usual number of acts on the regular bill. Later they decided to elaborate the amateur entertainment to consume an hour or more running time and lop off two or more regular acts from the bill. From an expense standpoint this was a splendid idea for the theatre, but not so good for the audience.

Now that the local "Follies" has become passé as a business builder, the exploitation men have lit upon basketball contests to replace them. The first of these series of contests will be launched as an experiment in one of the local houses this week. Perhaps if the basket ball affairs were confined to one evening of the week instead of being strung out over three or four nights it might prove a money getter. But from where we sit we have our doubts as to whether the average vaudeville audience will welcome the invasion of this sporting feature to the exclusion of a standard act from the bill. This remains to be seen.

DON'T LIKE WEEK STANDS

Gus Hill is lamenting the fact that there are one-week stands. He declares that the "high grass" or one-night stands is the only profitable place for his attractions. He said that one of his "Bringing Up Father" companies played six weeks of full week stands and showed him a profit of $5,000, while another show in the "high grass" territory during the same period brought in $14,000 profit.

"SCANDALS" FOR CHICAGO

CHICAGO, Feb. 24.—George White's "Scandals" is slated to make its appearance in Chicago in two weeks, although the theatre that will house the production has not yet been named. This show is the current edition and has W. C. Fields, Lester Allen, Pearl Regay and White himself among the participants.

Answers to Queries

Vaud.—Gus Edwards' "Night Birds," with Nellie Brewster, played on the Poli Circuit that season.

Park—Frank Burt was manager of the Lakeside White City at Denver, Colo.

L. R. B.—Dan McAvoy (Reardon) died on October 1, 1909, at New York City.

Minstrel.—"Pony" Moore was born in New York and died in London, England.

Pet.—Louise Rutter played the ingenue role in "The Sins of Society."

Duo.—Josie Flynn and Lillian Mills presented an act called "The Minstrel Misses."

D. B.—"The Fourth Estate" was presented at Wallack's Theatre, New York City, by Liebler & Co.

G. R.—Henri Bernstein's "Israel" was produced at Atlantic City, N. J., by Charles Frohman.

L. M.—Daphne Pollard appeared at the American Music Hall, New York, in 1909.

M. R.—Frank Tinney, Minnie Burke and Olga Orloff were with the Trocadero Burlesquers. George M. Hale was the manager.

R. C.—The Columbia, Cincinnati, was built by Anderson & Ziegler.

Ohio.—Lottie Williams appeared in "On Stony Ground" at the Greenpoint Theatre.

O. M.—Mary Mannering produced "A Man's World" at the National Theatre, Rochester, N. Y.

F. R.—John W. Holmes built the Star Theatre, Brooklyn. He had previously operated the Standard Museum and Theatre in the same city.

Bill.—Theodore Morse wrote and published "On a Monkey Honey Moon."

K. L.—"Springtime" was produced under the name of "Nell."

Picture.—"Such a Little Queen" starred Elsie Ferguson at the Hackett Theatre, New York.

B. R.—John Barrymore appeared in "The Fortune Hunter" at the Gayety Theatre, New York. Mary Ryan was in the cast.

Guy Bates Post played the role of John Stoddard in "The Bridge" at the Majestic Theatre, New York.

Follies.—Fannie Vedder and Leon Errol appeared together with the "Jersey Lilies" at the Murray Hill Theatre, New York, in 1908.

25 YEARS AGO

Alice Nielsen was prima donna with the Bostonians.

The Whitney Brothers, Drawee, Joe and Nellie Doner, Smart and Williams, and Filson and Errol, were at the Orpheum, San Francisco.

Emma Carus was with the John L. Sullivan company.

Isabel Irving was with "One Summer's Day" at Wallack's Theatre, New York.

Baby Ruth made her debut with "The Gypsy Queen."

Joe and Myra Keaton were booked at the Frost Concert Hall, Oklahoma City, Okla., but found the house closed.

Ordinances prohibiting sale of theatre tickets by speculators, and compelling the display of the S. R. O. signs, were introduced in New York City.

B. F. Keith appointed E. F. Albee general manager of the Union Square Theatre, New York; S. K. Hodgdon, resident manager; E. J. Gerrould, assistant.

"America Forever" was a march song published by the E. T. Paull Music Co.

Catheryn Rowe Palmer was with the Sam Devere company.

Frank Lalor was with "A Hot Old Time" company.

Edna, May and Cecil Spooner used spectacular dances and animated song sheet on their tour.

The Four Cohans were with the Vesta Tilley company in "Money to Burn."

Rialto Rattles

TURN ABOUT IS FAIR PLAY

"Actor Sleeps While Audience Waits," shrieked a newspaper headline last week. Which is no more than right. How often have audiences slept while actors worked?

ATTENTION KLU KLUX

Charlie Cohen is handling the publicity for "The Christian."

A "PARSIVAL" IDEA

Mike Mindlin's latest idea is to send "Parsifal" on tour with the cast painted on a drop and the music furnished by a phonograph. That might beat "The Last Warning" as a box office winner.

FAMOUS ALIBIS

I didn't know it was loaded.
Sick friend.
I'd marry you but I have a wife.
I broke my ulna bone.
They put chlorine in the box so I couldn't do my act. (This is the latest release.)

AGENT AND PERFORMER

Dancer: I've got the best act in the world. My feet are better than any when it comes to dancing. But just now I don't feel well.

Agent: You're suffering from the hoof and mouth disease.

Agent: If you'll put in about five absolutely new and funny gags, two restricted "punch" songs and a fast acrobatic dance finish I think I can book the act.

Actor: What routing can you get me for that.

Agent: Four one-nighters in Jersey.

ON THE STAGE

There was a young man from Woonsocket
Kept an elegant watch in his pocket,
He had owned it an age
But he went on the stage,
And inside of a month had to hock it.

HEAVY, WHAT HANGS OVER

"New York Spoiled My Serge," says Isadora Duncan. And we thought dancers always wore material made of silks or georgette.

DOESN'T RHYME BUT MAKES SENSE

A girl who was scarcely of age,
Wished to make a success on the stage,
So she poisoned her mother
And slaughtered her brother
And now gets six hundred a week.

HAMLET IMMORAL

Mary Garden declares that "Hamlet" is the most immoral play being presented today. "Nothing can be more immoral than killing one's brother, especially dripping poison in his ear," she said.

CLEVER INVENTOR

A western inventor has taken the hum out of the picture machines. Now if he can take the "ho hum" out of the audience he will be a real success.

DEGREES OF AGE

An ex-actor arrested on Broadway for bootlegging was 92 years of age, but his stuff wasn't.

RICH AND POOR

Many men are getting rich from selling bootleg, while many men are getting poor from drinking bootleg.

RESULTS COUNT

The causes of most things are unknown. It is the results that count.

DRAMATIC and MUSICAL

"YOU AND I" FINE PLAY WELL ACTED AT THE BELMONT

"YOU AND I," a comedy in three acts, by Philip Barry. Produced at the Belmont Theatre, Monday evening Feb. 19.

CAST

Veronica Duane.....Frieda Inescort
Roderick White.....Geoffrey Kerr
Nancy White.....Lucile Watson
Maitland White.....H. B. Warner
Etta.....Beatrice Miles
G. T. Warren.....Ferdinand Gottschalk
Geoffrey Nichols.....Reginald Mason

That more than half of the people in every walk of life are carpenters, manufacturers or merchants, as the case may be, not because they have chosen that particular occupation, but because of force of circumstances, when deep down they have a longing and an ambition to become either a painter, writer or sea-captain, is the thesis of Philip Barry's play, which won a Harvard prize and was deemed worthy of the bother of Prof. Baker who helped perfect it in the Harvard workshop.

The play itself is a finely finished product, with several spots of excellent comedy, although it has a tendency to grow more sentimental and mushy as it progresses. The cast is all that one would expect it would be with H. B. Warner and Lucile Watson in the leading roles. However, neither of the stars can be said to be doing the best work of their career. Warner does not invest the role with any great degree of fire and Miss Watson, like Warner, seems to slight some of the lines so that they are almost unintelligible. This may be due to the acoustics of the Belmont, which are different from most houses.

At the age of about forty we find the Whites as happy as a pair of newlyweds. They have a son recently out of college for who they have planned a few years abroad in order to better be equipped for a career as an architect. The son, played by Geoffrey Kerr, is in love with the girl next door and they announce their betrothal soon after the play opens. Wishing to be married as soon as possible makes it necessary for him to give up the trip abroad planned for him and he gets a job in the soap factory in which his father holds an executive position.

The father, Maitland White, although married for over twenty years, and considered a success from most every conceivable angle, started on his soap manufacturing career in order to be able to marry and in doing so had to give up his strong desire to paint. Finding him rather unhappy, Mrs. White, ever understanding, decides that the best possible thing for her husband to do is to take a year's vacation or leave of absence and turn the garret into a studio where he might try his hand at becoming an artist. She wins him over to the idea and proceeds to economize, while the maid is pressed into service as a model.

A portrait of a girl's head is the main result of the work of White in the garret, and according to those who see it the picture is not so bad for an unknown artist, who needs further study. In his painting activities he forgets to open his mail with the result that he loses some money in the stock market and things look rather dark. Through a friend the Whites try to dispose of the picture and it is finally taken by Warren the soap manufacturer, who thinks it is worth $4,000 to him. There is great rejoicing until he tells his reason for buying it. The portrait exactly fits his idea of a classic girl's head that should be symbolic of his brand of soap in a nation-wide advertising campaign. The artist soul in White is hurt at this because he hoped to have it taken seriously as a picture worthy of a place in a gallery.

In the meantime, Veronica Duane, Roderick White's betrothed, breaks off her engagement to him, telling him that she loves him no longer, when in reality she does it as a sacrifice so that he may go abroad and make the most of an architectural career. In the face of this sacrifice, which is known to him, the elder White decides to return to the soap factory where he had received a handsome salary, take the $4,000 offered for the picture so that the son may have a few years abroad to acquire some technique as an architect. He tells the son that the money he is giving him was left for such a purpose by his grandfather. Which makes it possible for the young couple to marry and still go to Europe. The happy ending was inevitable, as part of the rules probably of the Harvard workshop.

Both Mr. Warner and Miss Watson understood their respective roles perfectly and purred along pleasingly in their work, stopping now and then for a petting party. Geoffrey Kerr, as the son, did very well although someone might have been cast for a young American with an accent that was not acquired through living all his life in England. Frieda Inescort, as the future wife of young White, gave an adequate performance as well as lending a lovely presence to the stage. Ferdinand Gottschalk as Warren the soap manufacturer gave a performance above the ordinary, as did Beatrice Miles as the maid, who supplied considerable comedy. Reginald Mason as Nichols, friend of White, also acquitted himself in good style.

"SPORTING THING" GIVES EMILY STEVENS FINE OPPORTUNITY TO SHINE

"THE SPORTING THING TO DO," a comedy in three acts by Thompson Buchanan. Presented at the Ritz Theatre on Monday night, February 19.

CAST

Miss Simpson (a stenographer), Mary Fisher
Thomas Kennedy (a lawyer), Robert Hudson
Judge McLean.....Jack Raffael
Jean Thornton.....Emily Stevens
Colonel Thornton.....Walker Dennett
Mrs. Thornton (his wife).Ethel Winthrop
Jack Thornton (his son)..William Body
Eleanor Ainsworth.....Clara Joel
Mandy.....Della Johnson
Jim Loundsbury.....H. Reeves Smith
Mrs. Suzanne Clegg.....Bertha Belmore
Rev. Dr. Clegg.....James Applebee

By the terms of his contract, as a playwright Thompson Buchanan has the right to a say in the casting of his plays. He had it in connection with the production of his new play, "The Sporting Thing To Do," and before he allowed the piece to go on made a change in one of the leading characters.

He didn't make enough changes, however, for if ever a play showed that it needed recasting his latest effort gives evidence in every act.

Emily Stevens, after a long absence, returned to Broadway in the piece and her numerous admirers found her slimmer, more youthful looking, brighter and if possible a better artist than ever before.

Whatever may be the success of the play, it gives Miss Stevens dozens of excellent opportunities to display her talents and of all she made the most.

It is a divorce play with a novel twist in which a wife, loving and faithful, learning that she has lost her husband's love decides to divorce him, let him marry the girl he has become infatuated with, and then win him back after he has found what a mistake he has made.

Everything runs as she plans; the husband, Jack Thornton, marries the vamp, with whose past a number are familiar, but she convinces the young husband that he is the first man in her life.

After the marriage, things run far from the way he had imagined. The wife's cabaret style annoys him terribly. He increases his income considerably but she puts his expenses up so enormously that he is continually in trouble. The new wife cares nothing for home life, he rarely gets a meal at home, his clothes are neglected and his life in general becomes intolerable.

At this time he learns that his former wife is to remarry. She has selected an old-time rounder and the idea of her remarrying throws him into a panic.

She plans an elopement, believing that the husband will do something to prevent it and he does. In the parsonage with the services about to start he rushes in, declares his love for her, pleads for forgiveness and all ends happily, just as the wife had planned.

Miss Stevens carried off the honors of the piece. William Boyd, as the husband, did not appear to fit in the role, and Clara Joel as the vamp worked hard in a part that was thankless. H. Reeves Smith, the rounder, did finely in a part which give him few opportunities, but he missed none and made the most of them.

"RITA COVENTRY" STORY OF OPERA SINGER MAKES GOOD PLAY

"RITA COVENTRY," a play in three acts, founded on the novel by Julian Street, by Hubert Osborne, presented at the Bijou Theatre by Brock Pemberton on Monday evening, Feb. 19th, with incidental music by Deems Taylor.

CAST

Pierre.....Hans Herbert
Mrs. Fernis.....Grace Filkins
Larry Merrick.....Edward H. Wever
Busini.....Luis Alberni
Paldowski.....G. Albert Smith
Eleanor.....Leopoldine Damrosch
Herman Krauss.....Eugene Powers
Rita Coventry.....Dorothy Francis
Richard Parrish.....Charles Francis
Louis.....Auguste Aramini
Wetherell.....Corbet Morris
Patrick Delaney.....Dwight Frye
Miss McSweeney.....Clare Weldon
Maggie.....Florence Jones
Johnson.....Jay Fassett
Wolff.....Curtis Karpe

In adapting Julian Street's "Rita Coventry," Hubert Osborne has made a few changes from the actual story which serves to bring the title role so much more to the front, and which omits the poor, abused Alice who secured so much sympathy from the reader in the original story. In fact, Alice isn't mentioned at all in the production, but the tale of the Wall Street broker's infatuation for Rita Coventry, without any mention of the fact that he was engaged to marry Alice, is brought in.

The broker had to be placed into the story, for it is the trip to Atlantic City for a week-end with him which results in the meeting between Rita, the temperamental opera star, and the lowly (financially) but otherwise very independent Patrick Delaney, a musical genius who has been smothering his gifts by living as a piano-tuner. Delaney's gift is discovered by Rita, and this, added to his youth, causes her to fall in love with him. Exit Wall Street from the heart of our prima donna and enter tuning fork and keys.

Towards the end of the play, indications are that Rita and the piano-tuner are to be married. She has taken some of his compositions and put them over for big hits. Or perhaps we should not use the term "put them over for hits," as regards classical music. At any rate, our prima donna did actually get his music published and even went so far as to "plug" it herself. But even with the indications that they are to be married, it seems evident that the piano-tuner is to be given the discard after they have been made one.

The cast didn't seem to be quite as good as they might have been. True, a good deal of dragginess in the reading of their lines was due to the fact of being an opening performance, but there still remained a good deal to be desired. Dorothy Francis, formerly of the Chicago Opera Company, makes a good Rita, and Dwight Frye, just out of "Six Characters in Search of an Author," was excellent as the piano-tuner.

"HAIL AND FAREWELL" WITH FLORENCE REED THRILLS IN SPOTS

Florence Reed in "HAIL AND FAREWELL," a play in four acts by William Hurlburt, presented by Joseph E. Shea at the Morosco Theatre Monday evening, Feb. 19, 1923.

CAST

M. Vauguin.....Harvey Hayes
Comtesse Chateaurland..Maud Richmond
Comtesse d'Avillier....Lucy Ellen Shreve
Duchesse de Villeneuve.Eleanor Hutchison
Philippe, Comte de Villeneuve, Paul Gordon
Isabella Echevaria.....Florence Reed
Senor Echevaria.....Gustave Rolland
Lisette.....Gwendolyn De Lany
John Hart.....Harold Salter
First Footman.....Arthur Bayne
Second Footman.....Joseph Allenton
Third Footman.....Theodore Doucet
M. Franc.....Wells Spaulding
M. Drouet.....Paul Leyssac
Erskine Lawrence.....Murry Bennett
A Gipsy Woman.....Florence Auer

The way the world-famous salutation "Hail and Farewell" should be given, according to the leading character of the play of that name, which play was unveiled last week, is to "Say it with poison." This she does convincingly in the last scene of the last act, but there is a good deal of indiscriminate love-making in between. It is always unfortunate, on the stage, that a courtesan who is doing a rushing business and piling up a bank account, should be so foolish as to make the hideously bad investment of falling in love. Sadly, it usually follows that the man she loves does not love her and has to be won over, and terribly sadly, it invariably happens that she goes physically bankrupt through a love-awakened sense of sacrifice and obligingly obliterates her beautiful self in order not to interfere with the other fellow's business, or, in other words, she kicks off so that her lover can be successful. All these ingredients are present in "Hail and Farewell' and were it not for the perfection of Miss Reed's portrayal of the Spanish courtesan the evening would be ruined. Isabella Echevaria, senorita of lowly origin, during the reign of Napoleon III has succeeded in vamping her way to a position of prominence in Parisian circles. The much-kept little lady has just added an American millionaire to her calling list when she chances to spy Philippe, Comte de Villeneuve, and immediately gets palpitation of the heart. She invites the Comte to her box in the opera but he alibis out of it, which gives her a chance to emote most convincingly. Of course a kind friend brings young Villeneuve around and they both find out they are in love. He leaves her but comes back. For the first time in her life she finds she loves someone else more than she does herself, and, in order not to have her notorious name connected with his and thus interfere with his diplomatic career, she takes poison and dies in his arms. We would like to bet that he never amounted to much as a diplomat anyway or else he could have found a way to keep her from taking that last drink.

The story is not particularly well told, but the character of Isabella Echevaria is made to stand out, the rest of the story being merely incidental to her psychological reactions. Miss Reed is superb, playing the part with a slight accent and fine understanding, and several performers in minor roles also give good performances. The play is finely set and Miss Reed's costumes are all that can be desired.

Mary Dawn has opened with her new single offering.

Alice Remsen has joined the cast of Lew Field's unit.

Harry Roy is preparing a new dance act for vaudeville.

Al Waldman and **Tex Humbert** have combined in a new act.

Gordon and Rica will open on the Orpheum Circuit on March 5.

Alton and **Allen** will open for a tour of the Pantages circuit shortly.

Trixie Ayers has joined the stock at the Star Theatre, Cleveland, Ohio.

Jack Inglis and **Gene Winchester** have combined in a new comedy act.

Will Harris is producing a new act for vaudeville called "Samples of 1923."

Mr. and **Mrs. Harry White** became the parents of a baby girl on February 10.

Albert Bruning has been engaged for Henry Miller's supporting cast in "Pasteur."

Martin Wigert is doing the advertising for the Lyric Theatre, Newark, N. J.

Florence Jacoby will be seen in a new single offering, with Claire Miller at the piano.

Otto Muhlbauer is the musical director with the "Girls from the Follies" on the Mutual Wheel.

Chuck Haas will begin a tour of the Pantages circuit at the Chateau Theatre in Chicago on March 18.

Ann Suter is now appearing in the revue at the Knickerbocker Grill where she is one of the features.

Lucille and **Vernon** have closed with "The Roseland Maids," a tab show, and have returned to vaudeville.

Bernice Speer and **Joe Morton**, with Mary Pierce at the piano, opened with their new offering last week.

Dan Sherman is playing the Sun time and is featuring his daughter Tessie Sherman in his "unit" show.

Jack Babson has succeeded Frank Lenihan as manager of the Strand Theater, Ware, Massachusetts.

Adele Humbert returned to the Terrace Gardens in Chicago last week after a brief visit to New York.

Mabel Weston, of the Four Westons, is recovering from a recent operation and will rejoin the act shortly.

Arthur Hopkins has laid aside his production worries and gone to Havana, Cuba, for a two weeks sojourn.

Flora Sheffield is playing the leading feminine role with Leo Ditrichstein in "The Purple Mask," now on tour.

Rawls and **Kaufman** have been routed over the Keith southern time in their comedy act, "The Willing Worker."

Bob Bories is handling the new revue which opened at the Jolly Friars Inn, Greenwich Village, last week.

Gladys Greene opened with a new act supported by Harry and Grace Keesler on the W. V. M. A. time last week.

ABOUT YOU! AND YOU!! AND YOU!!!

George White is negotiating with Gallagher and Shean to head the cast of the new edition of his "Scandals."

Al Sweets Singing Band has been booked for the new Le Claire Theatre in Moline, Ill., for the week of March 4.

Stanley Hughes and **Verna Burke** will appear shortly in a new act, written for them by Charles Leonard Fletcher.

George Harris is again piloting the piano for Homer Dickinson and Florence Tempest, appearing in vaudeville.

Mildred Holliday, dancer, has been added to the cast of "So This Is Paris," the current revue at the Moulin Rouge, N. Y.

Peyser and **White**, dancers, have signed with "Martini's Melody Revue," placed through the Harry Walker Exchange.

Frank Hughes and **Marion Wilkins** opened on the Poli time last week in their new act, "Romantic Moments in Danceland."

Gardiner and **Shea** are rehearsing a new comedy act, "The Girl and The Tout," which will shortly open on the Proctor time.

Jack Tomson, of the Tomson Twins, sailed for London last week, where he will stage "Two Little Girls In Blue" for A. Aarons.

Joe Miners, last seen with Ona Munson's act, will open shortly in a new single act, which the late Henry Lewis wrote for him.

Tobie Shell, of Frank and Tobie Shell, is mourning the loss of her father, L. H. Stark, who passed away in Kansas City two weeks ago.

Frank Farrell and **Mazie Green** are rehearsing a new act, "Steps and Styles," which will shortly open on the Proctor Circuit.

Art Frank and **Margaret Baron** arrived in New York last week after several months on the road with the Mollie Williams show.

James Horan is rehearsing a Shakespearian travesty, "Lay Off Macbeth," which will have an early showing in Keith vaudeville.

Cecil Secrest, formerly of the Colonial Players, Albany, is playing juveniles with the Alhambra Players, Alhambra Theatre, Brooklyn.

Johnny Dooley, recently with "The Bunch and Judy" on Monday night joined the cast of "Lady Butterfly" at the Globe Theatre.

Rockwell and **Fox** opened at the Palace, Chicago, this week, for several weeks in the Middle West and will then return to New York.

Ruth Raymond is breaking in a new singing act in one of the "hide-a-ways" across the river. When it's all set, she won't care who sees it.

Leonard Romm, brother to Harry Romm, the booking agent, will be married on March 4th, to Minnie Burenstein, of Philadelphia.

Arthur Ladell and **Walter Fredericks** are rehearsing a novelty act, "The Juggler's Dream," for an early showing in the local vaudeville houses.

Gregory Kelly and **Ruth Gordon** are to be co-starred next season by George C. Tyler in a new play by Booth Tarkington called "Bristol Glass."

Frank Moulan has replaced Charles Judels in the chief comedy role of "Wildflower," the Arthur Hammerstein musical comedy at the Casino.

Marjorie Hayes is one of the singing and dancing features of De MacNays Kiddie Revue which this week is playing Peeksville and Red Bank.

Harvey Wheatcroft and **Helen Eily** have been signed for "Echoes of Broadway," a tabloid musical comedy being prepared for Independent time.

Ed Milne, eastern representative for the Pantages Circuit, returned to his offices during the latter part of last week after being ill for a week and a half.

Wm. Pine, formerly general manager of the Henri Baron attractions is now business manager for "Papa Joe," which opened at the Princess theatre last Monday.

Lou Housman, Chicago representative for A. H. Woods, was in town last week conferring with his chief about the Woods attractions in the middle west.

"Happy" Golden has recovered from his recent illness and is now home in Cincinnati with his mother where he will rest for awhile before resuming work.

Dudley Digges, now appearing in "Peer Gynt," will have the leading role in "The Adding Machine," scheduled as the next production of the Theatre Guild.

Orme Caldara will replace John Halliday in the cast of "The Masked Woman" at the Eltinge on March 5th. Halliday goes into the new George M. Cohan show.

Jack Norworth is appearing in a stock presentation of "My Lady Friends" with the McGarry Stock Company, which opened at the Garrick Theatre, Washington, this week.

Ada Meade and **Vinton Freedley** are being featured in the musical comedy, "Elsie," which opened in Boston last week. After the Boston run the piece will come direct to New York.

Harry Carlson is planning to revive the dramatic playlet, "Man to Man," which served as a vaudeville vehicle for Frank Keenan, ten years ago. The piece went into rehearsal last week.

William S. Hart, screen star and idol of the small boy, is planning to return to the legit stage. He is said to be reading several plays, from which he will select one as his starring vehicle.

Harry Sloane has been engaged by George M. Cohan as business manager of his new play, "Two Fellows and A Girl," which has its premiere at the Lyceum Theatre, Rochester, on March 9th.

Effingham Pinto, **Arthur Hohl** and **Alice Luckstone** have been added to the cast of "The Blond Beast" which is to be given a special matinee performance at the Plymouth Theatre, Friday, March 2.

Gloria Foy was out of the cast of "Up She Goes" at the play house several days last week due to an attack of the grippe. Madeline Dare, a chorister, played the role during the absence of Miss Foy.

Bernard Granville, **May Boley** and **Billy (Single) Clifford** will have prominent roles in the forthcoming John Cort musical comedy, "Go-Go," which is destined to follow "Liza" at Daly's Theatre next month.

Rosa Rosalia, formerly identified with burlesque attractions, is being featured in the revue at Som Toy's Restaurant, which occupies the former site of the Rainbow Dance Palace at Broadway and Forty-Eighth Street.

Clyde North has been added to the cast that is appearing in support of Frank Keenan in "Peter Weston," which opened out of town, and which is scheduled to go into Chicago for a run before coming to New York.

Hazel Gladstone, **Constance Almy**, **Helen Travis**, **Fanny Albright**, **Billie Virgina**, the **Dancing De Fays** and the **Balkanoff Sisters** comprise the cast of principals of the new Harry Walker Revue, which opened at the Moulin Rouge, Chicago, last week.

Charles Amantis, Italian actor, is playing his first American engagement in an English-speaking part in "The Greenwich Village Follies," at the Shubert. He appears as Shakespear in the Shakespearian travesty which has been added to the production.

Dagmar Linette, leading woman of the Blaney Stock Company at the Gotham Theatre, Brooklyn, who has been out of the cast for more than five weeks as the result of an attack of pneumonia, returns next Monday, appearing in the Marjorie Rambeau role in "The Goldfish."

Georges Renevant, who has been holding down the softest job on Broadway, appearing for two and a half minutes in "Rose Briar," with Billie Burke, has been signed for an important role in "The Crooked Square," to be produced by Mrs. Henry B. Harris.

Irene Bordoni, who recently closed her tour in "The French Doll," left last week accompanied by her husband, E. Ray Goetz, for a brief sojourn at Palm Beach, where she will remain until she is prepared to sail for France on March 7th. Goetz will go abroad with her.

Marguerite Maxwell has returned from the cast of "The Rear Car," now on tour, and will sail for London next week where she intends to resume her dramatic studies. Miss Maxwell is a graduate from the "Ziegfeld Follies" chorus ranks who came into prominence by playing a leading role in the comedy, "Manhattan," seen here earlier in the season.

"SUN SHOWERS" ON 50-50 BASIS

The Shuberts lifted the $5,000 a week rental guarantee from Lew Cantor's "Sun Showers" at the Astor last week and the attraction is now playing the house on a 50-50 basis, sharing all expenses with the theatre.

Business at the house last week, with the Washington Birthday matinee, distribution of two for one tickets and the sale of tickets at the Le Blang cut rate agency, did close to $10,000 gross. The salary list of the show has been pared to $3,000 a week, which allowed the producer a profit on the week. It is understood that Lee Shubert has acquired a twenty-five per cent interest in the show.

WARFIELD CLOSING

David Warfield in "The Merchant of Venice" at the Lyceum theatre is scheduled to close Saturday evening, March 10.

Lionel Atwill, in "The Comedian," Sascha Guitry's new play, will succeed the Shakespeare play at the Lyceum the week of March 12. Warfield will have played twelve weeks' engagement when the show closes.

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MELODY LANE

NEW CANADIAN COPYRIGHT LAW ADDS TO MUSIC MEN'S REVENUE

Proposed Act Provides for Payment of Royalties on Mechanical Reproductions of Copyrighted Numbers—Records and Rolls Royalties Will Bring Music Men $200,000 Annually

The Copyright Amendment Act of 1923, which includes a provision for the payment of mechanical royalties to music publishers on records manufactured in Canada, had its first reading in the Canadian House of Commons on February 21, and the measure if passed will mean an additional revenue to publishers in the United States of approximately $200,000 yearly. The bill was introduced by the Honorable J. A. Robb, Minister of Trade and Commerce, of Ottawa.

Those in back of the bill are confident that the new Copyright Act will be finally passed, for it concedes something to those members of the House who were not wholly in favor of the Copyright Act of 1921, which never became a law. The present bill provides for the repeal of certain clauses in the 1921 bill, which also concerns the matter of licenses, of importance to the members of the American Society of Composers, Authors and Publishers.

According to Nathan Burkan, general counsel to the American Society of Composers, Authors and Publishers, who has been keeping in close touch with copyright developments in the Canadian Parliament, the proposed Copyright Amendment will mean little or nothing to the Composers and Authors' Society, as the 1921 bill is yet to become a law, and that the new measure provides for the repeal of the clauses of benefit to the A. S. C. A. & P., which would give them the privilege of collecting license fees in Canada as they now do in the United States.

The royalties that will be received by the music publishers, from the sale of mechanical reproduction of their works, will be in excess of the sum received in the United States, which is a flat rate of two cents per number recorded. The bill introduced in Canada makes provision for the payment to publishers of a royalty of "five per cent of the best retail price" of the phonograph records on the market.

At the present time, American publishers of music receive nothing for their copyrighted compositions which are recorded mechanically in Canada. At least three large American manufacturers of records have plants in Canada, and so evade the payment of royalties to American music publishers.

Canadian manufacturers of phonograph records and piano rolls include the Berliner Gramophone Company, Limited, with executive offices in Montreal, and generally known as the Canadian branch of the Victor Record Company; the Otto Higel Company, Ltd., of Toronto, Canada, manufacturers of piano rolls, and the Canadian plants of the Columbia and Brunswick record companies, as well as one or two others.

DELAYED CANADIAN SHIPMENTS

As a result of many Canadian music dealers complaining of late shipments being received, E. C. Mills, of the Music Publishers' Protective Association, has sent out a letter to all members calling attention to their lax methods in shipping goods across the border.

In the letter Mr. Mills pointed out that the various delays in shipments were mostly due to carelessness in making out the bills of lading properly, failing to use the new forms for labeling such shipments and also forgetting to mark the package "Made in U. S. A.," as well as fill in the necessary information in the column headed "Country of Origin."

All of these things while they seem trivial to the average shipping clerk are of great importance in sending goods out of the country, according to Mills, and cause the long delays complained of because the customs' authorities hold them up at the border.

BREAU AND TOBIAS PUBLISHING

Louis Breau, formerly with the Belwyn Music Publishing Company, and Charles Tobias, have formed a new company of their own to be known as the Bee Tee Publishing Company and under that name have opened offices at 145 West Forty-fifth street. The new firm already has one number, called "Keep It Under Your Hat," written by themselves and Eddie Cantor, who is using it in his show. Others who are using the number include Billy Glason, Al Herman, Sophie Tucker, the Wilton Sisters and the Oriole Terrace Orchestra.

SONG IN FLORENCE REED SHOW

"Love's Little Hour," a high-class ballad, by Francis DeWitt and Robert Hood Bowers, recently put out by Richmond-Robbins, Inc., is being used in William Hurlburt's new play, "Hail and Farewell," which opened Monday night at the Morosco Theatre, with Florence Reed in the leading role.

NEW CHICAGO OFFICE FOR FEIST

CHICAGO, Feb. 26.—The Chicago office of Leo Feist, Inc., now located at Cohan's Grand Opera House, 119 North Clark street, will move to more spacious headquarters this week in the Ashland Block at 167 North Clark street. At the new address the company will occupy the entire first floor, which will give it ample room for additional office space and promotional work.

The increased business that the Chicago office of the firm has been enjoying prompted the securing of this larger and better location, which besides providing much needed additional space, but will also be more convenient to the profession.

Rocco Vocco, Chicago professional manager is in charge.

JOE DAVIS RETURNS

Joe Davis, head of the Triangle Music Publishing Company, Inc., returned Monday from the road, after covering all the big cities in the West and Middle West. He was pleased to find that the big publicity campaign which he is conducting on "My Mother's Lullaby" is creating more calls for the song than he anticipated, and Joe was very optimistic about the campaign and the song from the very beginning.

"Only Just Suppose," which started off like wildfire, is living up to its early promises and is now becoming a feature number with all the leading orchestras in the country.

WARD OUT OF BERLIN'S

Sam Ward, for several years in the professional department of Irving Berlin, Inc., severed his connection with the music house and is now associated with his brother Joe Ward in the producing and general theatrical business, in the Earle building, 52nd and Broadway.

OPERA SINGER HELPS WRITER

BELLEVILLE, Ill., Feb. 26.—Through the efforts of Cyrena Van Gordon, member of the Chicago Opera Company, C. Leroy Henderson, deaf song-writer of Chicago, was released from a six months' sentence at the St. Clair county jail, where he had been sentenced for peddlings songs on the streets of East St. Louis without a license.

Miss Van Gordon, who sings ballads written by Henderson and who is visiting in St. Louis, engaged an attorney who effected the song-writer's release. The lawyer declared that Henderson was apparently tried and convicted without being advised that he was on trial. He had been in jail a week.

Henderson enjoys the singing of operatic artists by finger contact with the neck tissues surrounding the vocal cords. He departed for Chicago after his release to join his wife and two small children.

BROADWAY ART STORES SOLD

E. C. Mills, receiver for the Broadway Art Stores, Inc., sold the business last week to the Ritz Music Shops, Inc., which will continue to operate the two music stores involved, located at 1389 and 1543 Broadway. Joe Reinhorn, who was president of the Broadway Art Stores, is general manager of the Ritz organization.

Approximately $15,000 was due various music publishers by the Broadway Art Stores, Inc., when it went into bankruptcy several weeks ago. With the money realized from the sale of the business a settlement is expected to be made shortly by the receivers which will amount to about 20 cents on the dollar. The petition of bankruptcy against the Broadway Art Stores, Inc., has not been officially dismissed as yet.

TAKES OVER HANDY BLUES

Richmond-Robbins, Inc., has taken over from the W. C. Handy Music Company several blues songs written by W. C. Handy, including "Yeller Dog Blues," and others of similar type. Some months ago Richmond-Robbins, Inc., took over from Handy "Aunt Hagar's Children Blues," which did good business and warranted the organization taking over additional songs of that type.

HERBERT SONG TO BE PLUGGED

Harms, Inc., have taken the waltz song, "A Kiss in the Dark," used in the musical play "Orange Blossoms," out of its restricted catalogue and placed it among the professional department numbers where it will be the plug song as soon as possible.

The song is by B. G. deSylva and Victor Herbert and was the hit of the show.

RUDY WIEDOEFT SIGNS

Rudy Wiedoeft, well known saxophonist, has signed a five-year-contract with Richmond-Robbins, Inc., during which time the music house will have the exclusive selling rights to the saxophone solos written by Wiedoeft, past and present, as well as his new ones.

JOE DAVIS BACK FROM TRIP

Joe Davis, of the Triangle Music Company, returned on Monday from his three weeks' trip through the middle west, where he followed up the extensive publicity received in connection with his new song written by Betty Gulick, the ten-year-old writer.

SONGWRITER MARRIES

Herman Rubenstein, better known as Herman Ruby, songwriter, was married Monday in the marriage chapel in the Municipal Building by Deputy City Clerk J. J. McGormicy. The bride is Edna May Buzan, of Louisville, Kentucky.

DRUG CO. TO SELL MUSIC

After experimenting for a year with the sale of phonograph records in three stores, the Liggett Drug Company, operating more that 80 stores in Greater New York, put records on sale in ten additional stores in New York, in the meantime making room in as many more stores as soon as possible. If the sale of the disks continue to be successful, popular sheet music will also be put on sale shortly in Liggett stores that have the required amount of space, thereby greatly increasing chain store music sales for publishers.

For the past year, Jerome H. Remick & Co. have operated a music department in the Liggett store at 200 Broadway and, according to B. H. Badanes, general advertising manager for the Liggett company who is one of those responsible for the music and record departments being put into the stores, the only drawback to the proposition is the lack of space in most of the stores.

The Plaza Music Company, jobbers, and distributors of the Banner Records, succeeded in having their disks put in three Liggett stores about a year ago. They were placed on sale in the Grand Central Terminal store first, then the stores on 125th street and in the McAlpin Hotel building. At about the same time the Remick department was placed in the downtown store. Last week, owing to the success of the record sales, additional stores placed them on sale, especially those stores in residential sections. The Times Square store, in the Times building, has the records on display in the window with the monthly list, and is selling them downstairs in the hospital department, where a machine is ever ready to demonstrate the different records. Thousands of people pass the spot every day on their to the subway, etc.

Managers of the Liggett stores announced their intention of selling anything that the public call for and in which there was some sort of a profit, when seen by a reporter for THE CLIPPER and, according to Mr. Badanes, sheet music departments will be placed in many stores in the near future, provided they have the necessary room.

More than 200 stores are operated by the Liggett company throughout the United States, and if sheet music is put on sale in these stores or part of them, an outlet will have been created that can't help but result in increased revenue for music publishers. One of the inducements to put in a stock of sheet music for most drug stores is the fact that many young people, especially girls, have become accustomed to having their lunch at the soda counters, and the majority of music buyers are considered to be girls of this type.

EXHIBITORS' LEAGUE IN A.S.C.A. & P.

The American Society of Composers, Authors and Publishers, won a moral as well as financial victory in Washington, D. C., last week when the local motion picture organization the Exhibitor's League of Washington D. C., joined the Society as a unit, every movie theatre in the city automatically becoming licensed to perform the A. S. C. A. & P. music for profit, at the usual rates.

The deal was made through the Society's local representative in Washington and the moral aspect of it is particularly in favor of the A. S. C. A. & P., being that the seat of the government where various motion picture organizations congregate to have laws introduced for the repeal or amendment of the Copyright Act, etc., is 100 per cent licensed by the Society.

IRVING MILLS IN FLORIDA

Irving Mills, of Jack Mills, Inc., is vacationing in Palm Beach, Fla., with Meyer Davis, well-known orchestra man. Mr. Mills is also visiting the trade and orchestra leaders while in the South.

BURLESQUE

"STEP LIVELY" ATTACHED IN JERSEY CITY

FORMER M'G'S. CLAIM SALARIES

Wash Martin, who several weeks ago was relieved as manager of George Jaffe's "Step Lively Girls," brought attachment proceedings against the attraction in Jersey City on Monday claiming $900 was due him for salary, resulting in the sheriff taking charge of the company's receipts and effects. This is the second of a series of attachments which have been levied against the show which George Jaffe of Pittsburgh operates on the Columbia Circuit. Lou Reals, a former manager of the company, filed attachment proceedings against the show two weeks ago when it played in Newark and last week when it played in Paterson. Reals in each instance claimed $100 which was the weekly salary he received with the attraction.

According to Harry Shapiro, who is manager of the show, Reals was originally engaged by Jaffe and Sam Sidman, who at the beginning of the season produced and appeared as principal comedian in the show. After the show had been on tour several months, Reals was relieved of the management and Walsh Martin was sent on to take his place as manager by Tom Henry, assistant general manager of the Columbia Amusement Company. Martin remained with the show for sixteen weeks, when Henry again stepped in and sent Shapiro on to replace him. Shapiro says that at that time Martin was given two weeks' notice, worked out one week of that time, was given a week's salary and his transportation from Toronto to New York City. Shapiro claims that neither of the two men had season contracts with the show, and that Martin accepted a notice of dismissal.

Both men claim that they have a season contract from Jaffe and that they will continue to attach the show each week for the salary they claim due them for the rest of the season.

Shapiro is arranging to file a bond for $1,800 which will release the attachment on the show and cover any judgment that might be obtained against the show when the attachment proceedings are argued in court.

"Step Lively Girls" has been an expensive proposition for Jaffe this season. More than $45,000 was expended on the cost of the production and the attraction played to a number of losing weeks during the season.

After the show played the Columbia, New York, last month several changes were suggested by the Columbia Circuit censors and Billy Wells was directed to fix up the show for the balance of the season.

CLAREMONT THEATRE SOLD

Samuel Brener purchased the Claremont Theatre property, occupying the east side block on Broadway between 134th and 135th street, from the Riverside and West Side Realty Company.

The property has a frontage of 200 feet on Broadway and 93 feet on each of the side streets. Besides the two story theatre, which has a seating capacity for 1,200 persons, there are stores, offices, and a roof garden restaurant. Included in the sale is possession of the theatre with its entire equipment. The property has been valued at $450,000.

BROOKLYN TO SEE "EXILE"

"The Exile," Sidney Toler's new play will open at the Montauk Theatre, Brooklyn, on Monday of next week. Eleanor Painter and Jose Rubin will head the cast.

"CIRCUS NITE" BIG AFFAIR

The Quarters occupied by The Burlesque Club were entirely inadequate to accommodate all who attempted to participate in the festivities provided on "Circus Nite," held Wednesday, February 21. In the early evening the rooms were well filled and the crowd was well entertained, but the real jam ensued, when the members of the various companies arrived, after their shows had closed.

The real part of the Circus was necessarily given at a late hour and it was with difficulty that sufficient space could be cleared for any kind of a performance. The committee under the able direction of Meyer Harris, against these handicaps, did wonderful work in providing the show which was thoroughly enjoyable, as may well be judged by the appended program. The side show features, which were located on the upper floor, were well patronized and furnished amusement and interesting diversion for all, and were well handled by the staff. The refreshment department sized up in good shape, and met the demands of all, who presented the lunch coupons, which were a part of the admission tickets.

ENTERTAINMENT

Circus Band—"James Redfield and Ten Black Devils."

1. Nat Mortan—The Human Clarinet.
2. Capt. Irving O'Hay—The Soldier of Fortune.
3. Marjorie Kennedy—A Little Songbird.
4. Wells & Welling—Two Clever Kids.
5. Lydia Harris—The Phonograph Star

INTERMISSION

Dance Numbers—Circus Band, One Ring Circus; Lew Kelly—Ringmaster; Charlie Wesson—Circus Barker; Jack Levey—Master of Props.

Circus Acts:—1. Johnny Coots—Sawing a Lady in Half.

2. Bobby Walling—The Young Rube.
3. Burlesque Club Trio—Dancing Demons.
4. Nat "Baron" Golden & Jake Lieberman in a sketch entitled "Bad Cigars for Good Lungs."
5. Extra added attraction—feature act "The Ignatz Pluto Troupe"; "World's Worst Acrobats" featuring Bobby Clarke, Paul McCullough, Jamie Coughlan, Frank Hunter, Hal Sherman, Jack Levey.

The actor participants who contributed towards the success of the entertainments were:

Dan Dody, Cashier; Barney Kelley, Ticket Seller; Otto Klives, Ticket Taker.

Side Show Committee:—J. J. Keit, Charlie Franklin, Jim Sutherland, Henry Kurtsman, Emmet Calahan, Wash Martin, Jake Lieberman, Sam "Pool" Lewis, Johnny Coots, Edward Chipman.

Meyer Harris, Master of Ceremonies.

Circus Committee:—Nat "Baron" Golden, Lew Reals, Billy K. Wells, Martin Wiggert, Al Singer, Frank Lanning.

Harry Rudder—Proprietor of the "Diamond Palace Bar."

Press Department:—Fred Miller—N. Y. CLIPPER; Charlie Uno—*Morning Telegraph.*

Candy Butchers:—Bill Jennings, Harry Stewart.

Mess Tent:—Mrs. Bill Clarke, Mrs. Harry Stewart, Lew Reals, Bill Jennings, Frank Wesson-Head Chef.

Meyer Harris was the supervisor.

Among the prizes drawn by lucky coupon holders were a ladies' wrist watch, donated by Louis Maratsky, by Bob Travers; A "Mack" suit of clothes, by Pop Klein; A. "Furman" gown by Wm. Hexter; silk stockings from Nat Lewis, by Frank Damsel; "Strand" photos by Jean Halley; "Miller" Slippers by Bell Rosenberg; Eldredge Stationery by Vinnie Henshaw Hyams; "Emerson" lingerie, by Rose Berger; "Suss" Dental work by Geo. M. King; a "Perez" production by Bruce Noble; some "Blau" cleaning by Frank Hunter.

PEOPLES' THE'RE CINCINNATI OPEN AGAIN

MAYOR LIFTS BAN

The morals of Cincinnati, Ohio, are safe once more.

The People's Theatre, which, at the instigation of the Church Federation, had its permit revoked by Mayor Carrel, reopened on Washington's Birthday, February 22, with the "Jazz Time Review." This show was booked to open there February 19. The performances of the "Mischief Makers" were stopped last week after Thursday, when the Mayor's secretary had decided that the show as given was "vulgar, indecent and immoral."

Joseph G. Jermon is the local manager for Billy Vail, who holds the lease of the house from the owner, Thomas J. Nocter. He has evidently convinced the Mayor that the shows in the future will suit the censor.

BURLESQUE FOR MINERS

Miner's Eighth Avenue Theatre, which had been the West side burlesque stand for a number of years, will revert to a burlesque policy again in the autumn. A deal was consummated last week between A. B. Minsky and Jack Grossman whereby they will take the theatre over on a ten year lease dating from September 1.

The theatre, which occupies the plot on Nos. 312 and 314 Eighth avenue, was erected in November, 1881, and was the leading variety house of the Chelsea district. Many of the old time variety favorites such as Perry and Lulu Ryan, McAvoy and Rogers, Fanny Bease and Charles Gilday, Matty Vickers, Charles Rogers and Maggie Cline appeared there in its palmy days. In 1902 the theatre was completely gutted by fire and when rebuilt it was operated under a burlesque policy, being one of the main spokes of the Empire wheel. Later it played American Wheel shows. Seven years ago it was renamed the Chelsea Theatre and has since been operating under a straight picture policy.

The theatre was purchased last week by the newly formed Y. W. Realty Corporation, who immediately sublet it to Messrs. Minsky and Grossman. According to the plans of the latter the theatre will undergo an entire remodelling and its seating capacity will be increased to 1,100. The theatre will be renamed the Eighth Avenue Burlesque Theatre and while its shows will be similar to those produced at the National Winter Garden, it is said that the new house will have no connection whatsoever with the downtown proposition. Joe Rose will be principal comedian and producer of the shows. He will be surrounded by a company of fifty others, including a large chorus.

Messrs. Minsky and Grossman believe they have a great proposition in the acquisition of old Miner's Eighth Avenue for burlesque. They consider the rental, which is $25,000 a year, sufficiently reasonable to show a profit for them on a $3,000 weekly gross. Since Miner's has always been identified with burlesque entertainment and has no immediate opposition there is every indication that the new policy should do well.

SIMON IN HOSPITAL

Teddy Simons, a former burlesque producer and actor, is in the Harlem Hospital recovering from a serious major operation, which was performed two weeks ago. Simons, who is 60 years of age, will be confined in the hospital for another five weeks.

"STEP ON IT" IS BRIGHT AND CLEVER SHOW AT THE COLUMBIA

George Niblo and Helen Spencer are featured at the Columbia, New York, this week with, "Step On It," and in accordance with their fast and lively work, the entire show is pitched in high key. As the "Bum," Mr. Niblo is given an opportunity, to impersonate a "prince," and the misunderstanding gives rise to a series of funny events, which take place during the various scenes. Atlantic City, Spring Harbor, and a Pacific island have been selected by the bookmaker as the places for these happenings, and adequate scenery and costumes have been provided to carry out the scheme. Mr. Niblo succeeded in keeping the comedy well in hand on Monday afternoon, and was ably seconded by Johnny O'Donnell in a "boob" sort of a character. O'Donnell who at times works a very boisterous laugh to excess, also was well equipped in the way of many different make-ups. Each and every one of their entrances was sure of a laugh.

Jimmy Connors, the expert straight man was on hand to keep things moving and imbued his work with the necessary burlesque atmosphere. As usual, his wardrobe left no room for criticism and he bloomed in full dress at the final curtain. The "Wonderful Girl" number gave him a good chance to sing his bit.

Frank Martin played several characters in fine style, notably the Chinaman in the "Dreamer" song, which he put over to much applause. In the island scene, he was a native, but did not trouble to black up or even brown up a bit.

Mike Kelly in blackface had some work to do, and with Mr. Martin presented a specialty, in which they sang several character numbers with good effect, especially a jazz arrangement of the old favorite, "When You and I Were Young, Maggie."

Lea White had several quiet numbers, which stood out in contrast, with the boisterous air that pervaded the rest of the show. "California Rose" and "Broadway Fashion Plate," being two pretty selections given by her.

Juliette Belmont sang and acted well and gave a good specialty of songs, and concluding with violin selections, played with proper technique, for the standard pieces as well as the popular medley. She succeeded with the "Waltz Divine" and the "Desperation Blues" for her numbers.

Anna O'Donnell had "Dixie Land" to her credit, leading the girls for this, the opening number on the program. She is well formed and looked well in black and white.

Helen Spencer soubretted with pep and ginger to spare and at the lead of the girls, as well as in her single numbers gave entire satisfaction. The inevitable drunk scene, near the end of the second act, was not over done by her and with the assistance of Mr. Niblo, went over for a big laugh. Her specialty with Mr. Niblo called for diligent exercising of the feet and the various styles of dancing, shown by them, were a big hit. The "Oui Oui" number was easy for her, also an Oriental contribution entitled "The Vamping Lady," for which she added the proper ingredients. Miss Spencer is partial to black in the color of her costumes, and looked very attractive with her shapely lower limbs in silken covering of that shade. Her acrobatic stunts came in for good applause.

The scene in the trolley car, with Niblo as conductor; O'Donnell as motorman, and two tough lady passengers, was well worked up. A table scene, in which Niblo furnished the "booze" by way of a syringe, and from a hot-water bag, was another amusing bit. The life savers as played by Niblo and O'Donnell, with Frank Martin as the instructor, was a big scream, through the way in which various rescues were effected by the rivals for the heroic honors, and the reward given. The arrival in the rolling chair had also been the signal for a roar.

The pickpocket bit was shown with some new angles and a surprising finish.

Jimmy Connors and Frank Martin were the opposition barkers, and their line of spiel sounded like the real article.

An amusing vamping scene was well done by Miss Belmont, Martin, Nibla and O'Donnell, and a kiss of record length was registered.

The gowns worn by the ladies were very pretty, notably one used by Miss White for her opening number. The chorus costumes showed many original designs and grouping of colors. The scenic and lighting effects were pretty.

ARDELL SUES BESTRY

Franklyn Ardell started a suit last week in the Third District Municipal Court against Harry Bestry for the sum of $600. Money, had and received, according to the complaint, is the reason for the action.

SUN-KIST ROSE

SENSATIONAL FOX-TROT

Featured by the

BILTMORE SOCIETY ORCHESTRA

At

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Also featured by

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KELSO BROTHERS AND CO.

Theatre—*Franklin.*
Style—*Comedy.*
Time—*Twenty minutes.*
Setting—*One (Special)*

Three men and a woman are in the offering of Kelso Brothers and Company, the "Co." probably consisting of the woman, and the three men being the "brothers." Two of the men work in tramp make-up, while the third does "straight."

The Kelsos have turned out an act which on the whole has a lot of good laugh material in it, although it's practically all hokum, and which with a lot of cutting, should even find a place on the big time. The best place for the act, however, would be along the family house route, where it can't miss. The offering runs twenty minutes, and has plenty of room for cutting as there are a good many small timey, and very old gags used in it, and also a lot of bits which could be revised to better advantage. One gag, about the violins and their prices, one being $1,500 and the other $1.80, has been used by Demarest and Collette for years, even to the very prices named.

Some good magic bits are used, and more hokum injected here. The "hat" bit, consisting of borrowing a hat, in which eggs, flour, and water is placed and whipped up, the announcement being made that the magician will produce steaming hot wheatcakes, is very funny, but some bit should be used whereby a good hat will be returned to the person in the audience, even though he probably is a plant, for it leaves a lot of people in the audience worrying about it, and it detracts from the applause at the finish.

The woman is used for the finish, doing a song and a dance in which all join for the finish. The three Kelsos later appear on the same bill with De Lisle, the juggler, doing a lot of bits there a la Cook. In this combination, which evidently has been worked on the same bills together, they show their versatility in the juggline line. G. J. H.

NEW ACTS

TOTO

Theatre—*Regent.*
Style—*Contortionist novelty.*
Time—*Fifteen minutes.*
Setting—*Special.*

Toto is giving by far the most pretentious offering he has ever attempted and for that matter the most extravagant of its kind in vaudeville. He uses two men and his little dog, retaining many of the old bits he used in his former acts and adding some fine novelties. The biggest novelty is a scene in which several of these new-fangled floppy dolls with the skinny, elongated bodies, are used as marionettes. It is barely possible that Toto may have done something in this scene, impersonating one of the dolls, but if this is so he should make a greater effort to plant the act firmly in the minds of the audience as, if he did the work we think he did, it was nothing short of marvelous and should close the act. Another new bit is a fine dance he does with the two cops. He still finishes with his ballet dance and the fast Russian dance and puts them both over great. The act is fine entertainment all the way through and Toto is to be commended for his ability, daring and showmanship.

C. C.

SAM MANN AND CO.

Theatre—*Coliseum.*
Style—*Sketch.*
Time—*Twenty-five minutes.*
Setting—*Full stage (Special).*

After an artist does a certain character for years and years, and then changes his type of character in a new act, it is rather difficult for an audience who has become accustomed to seeing him in one character, to accept the new one quickly. That may be one reason that the new act which Sam Mann is offering with the aid of two men and a woman, does not appeal so very much to us. Another reason is that the affair runs entirely too long and should be cut.

Mann is now appearing as a farmer who is the judge of his county, and is called upon to act as referee in an action for divorce between a man and his wife. The other man is the town's mayor, board of education, and a hundred other officers rolled into one. In his new character, Mann hasn't apparently fully made up his mind whether to keep doing the dialect, or drop it. Thus, he uses it in some lines and drops it in the others.

As referee, he succeeds in patching up the troubles between the young couple and gets them together again. This briefly is the plot. There are too many long speeches in the affair on the part of Mann. The playlet will do for the family route, but its value in the big time houses is doubtful. The cast is fairly good, though the juvenile should tone down his work. He acts too much.

G. J. H.

BOND, WILSON & CO.

Theatre—*Proctor's 23rd St.*
Style—*Comedy skit.*
Time—*Eighteen minutes.*
Setting—*Special.*

This is a genuinely humorous skit called "Superstition," played by a cast of two men and a girl. The locale of the action is set in a crematory and undertaking establishment. A young negro applies for employment, without having the slightest idea as to the nature of the business. The remainder of the comedy hinges around the traditional superstition of the negro. He is given a basin and sponge and sent into an outer room to clean up. He comes back running and wild-eyed. The undertaker had omitted to tell him that the outer room was a morgue and the cleaning up was to be concentrated upon dead bodies preparatory to burial. The boss attempts to cheer him up by telling him that the body in the other room is nothing to what he expects at twelve o'clock, when two more corpses are expected. This is too much for the negro, who grabs his hat and makes a hasty exit.

The negro comic carries the act. He has a great part and succeeds in keeping the audience roaring with his lines and comedy antics. The other man does an excellent straight, with the girl merely filling in for dress.

The act is genuinely funny and has a plot that will provoke laughs from any audience. It should be especially successful on small time. E. J. B.

HANK, MATILDA & HIRAM

Theatre—*Proctor's 58th Street.*
Style—*Skating act.*
Time—*Ten minutes.*
Setting—*Woods, full stage.*

We could not judge or opine on the regular routine of the act because of some very good clowning in it by Harry Burns, of Harry Burns & Co., who happens to be on the same bill. If these comedy bits could be elaborated and smoothened it may result in another one of those joint booking affairs like The Alexanders and Joe Cook, who, because of the latter's burlesque clowning in the Alexander act caused a joint booking arrangement and the subsequent changing of the act's billing to The Alexanders and John Smith.

Hank, Matilda and Hiram are two men and a woman who do the usual variety of roller skating tricks in rube attire. The woman is of unusual excessive avoirdupois and it is because of this fact that Burns evoked much laughter from a small matinee crowd. Very likely as the act runs under its regular routine, without the aid of an outside comedian, it will frame nicely as an opener or closing act for the small time. R. O.

An Ebony Jazz Tune –
Runnin' Wild
As Big a Hit as "HOT LIPS"
An entirely New – and different rhythm –
A Sensational Dance tune – and just as good as a Song

VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE

Week of March 5, 1923

NEW YORK CITY

Riverside—Rich Hayes—Santos & Hayes—Millership & Gerard—Watts & Hawley—Ben Bernie & Band—Zuhn & Dries—Sybil Vane.

81st Street—Yvette Rugel—Mr. & Mrs. Jimmie Barry—Oliver & Opp—Winton Bros.—And Others.

Alhambra—Bobbie Gordone—Emma Haig—Laura Pierpont—Victor Myre—Segal & Carroll.

Royal—The Show Off—Ona Munson—Vincent Lopez & Orchestra — Billy Stanton — Three Marchons.

Broadway—Thompson & Covan—Mabel Burke & Co.—Claude & Marion—Johnny Burke—Besser & Irwin.

Jefferson (First Half)—Edith Taliaferro & Co. —Dennis Sisters—Thebault & Cody. (Second Half)—The Son Dodger.

Franklin (First Half)—The Son Dodger—Pinto & Doyle. (Second Half)—Dennis Sisters—Thebault & Cody—Miss Juliet—Demarest & Collette.

Regent (First Half)—John Clark. (Second Half)—Hallen & Day.

Coliseum (First Half)—Stanley & Burns—Fisher & Hurst—Pinto & Boyle—Fairbanks Twins. (Second Half)—Ormsbee & Remig—Wells, Virginia & West—Edith Taliaferro & Co.

Fordham (First Half)—Craig Campbell—Movie Masque. (Second Half)—Stanley & Burns—Kellam & O'Dare—Bi Ba Bo.

Hamilton (First Half)—Gilbert Wells—Creations—Lillian Shaw. (Second Half)—O'Meara & Landis—Kellam & O'Dare—Bi Ba Bo.

Colonial—Ella Bredna & Co.—Maureen Englin—Nash & O'Donell—Melville & Rule—Pauline—Clayton & Edwards—Joe Laurie, Jr.—Hackett & Delmar Revue—Healy & Cross—Frank J. Sydney & Co.

23rd Street (First Half)—Lafell & Co.—Allen & Canfield—White, Black & Useless—Bob Willis. (Second Half)—Mack & Reading—Rita Gould & Co.—Coley & Jackson.

125th Street (First Half)—Chas. Keating & Co. —Bison City Four. (Second Half)—Norman & Jeanette Bros.—Allen & Canfield—White, Black & Useless—Bob Willis.

BROOKLYN, N. Y.

Orpheum—Jack Wilson—Mollie Fuller & Co.—Freda & Anthony—De Lyle Alda—Trixie Friganza —Runaway Four—Grey & Old Rose—Blanche Sherwood.

Bushwick—McCart & Marone—Rule & O'Brien —Bob Anderson & Pony—McLaughlin & Evans—Madeline Collins—Marino & Martin—Eva Shirley & Band—Walsh & Ellis—Mrs. Gene Hughes & Co.

Rivera (First Half)—Kellum & O'Dare. (Second Half)—Gilbert Wells—Pinto & Boyle—Harry Stoddard & Band.

Flatbush—Valdo, Meers & Valdo—Jack Little—Frank Dixon & Co.—Jue Quon Tai—Van & Corbett.

Far Rockaway (Second Half)—Movie Masque—Coombe & Nevins—Lillian Shaw—Pinto & Boyle.

BALTIMORE, MD.

Maryland—Rupert Ingalese—Joe Roberts—Mary Haynes — Margo Waldron — Tom Patricola & Townes.

BOSTON, MASS.

Keith's—Oakes & De Lour—Stella Mayhew—Mrs. Rudolph Valentino—Hawthorne & Cook—Enrico Rastelli—Leedum & Stamper—Bezazian & White—Carter & Cornish—Pallenberg's Bears.

BUFFALO, N. Y.

Shea's—Lime Trio—Dotson—Owen McGiveney—Patricola—Marmein Sisters—Bert & Betty Wheeler —Wm. & Joe Mandell—The Wager.

CINCINNATI, OHIO

Keith's—Three Whirlwinds—Four Yellerons—Rockwell & Fox—Grace Huff & Co.—Bert Levy.

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CLEVELAND, OHIO

Palace—Gautier & Pony—Four Aces—Lytell & Faut—Alexanders & Smith—Rockwell & Fox.

105th Street—Paul Sydell—Jack Joyce—Wayne, Marshal & Candy—Murray & Oakland.

COLUMBUS, OHIO

Keith's—Canova—Ray & Emma Dean—Four Phillips—Deagon & Mack—Al. K. Hall—Jos. Dickey.

DETROIT, MICH.

Temple—Kay Hamlin & Kay—Ann Gray—Harrison & Dakin—Hymack—Ruth Roye—Gus. Edward's Revue.

ELIZABETH, N. J.

Proctor's (First Half)—Coley & Jaxon—Eddie Nelson—Yip Yip Yaphankers. (Second Half)—Chas. Keating & Co.—Hampton & Blake—Welch, Mealy & Montrose.

ERIE, PA.

Colonial—Ed & Ida Tindell—Lee & Cranston—Elsie White—Crafts & Healy—Yost & Glady.

GRAND RAPIDS, MICH.

Empress—MacSovereign & Co.—Bryant & Stewart—Anderson & Burt—Moody & Duncan—William Ebbs.

HAMILTON, ONT.

Daly & Berlew—Lane & Freeman—Raymond Fagan's Band—Dorothy Waters.

INDIANAPOLIS, IND.

Keith's—Shaw & Lee—R. & W. Roberts—Herbert Clifton—Bryan & Broderick—Gus Fowler.

LOWELL, MASS.

Keith's—Lydell & Macey—Emma Raymond & Co.—Maxine & Bobby—Bob Albright—Brown Sisters—Florence Brady—Sempsel & Leonard.

MONTREAL, CAN.

(March 4)—Holland & Oden—Herbert Denton & Co.—Ibachs' Band—Jennier Bros.—Margie Coates—Rogers & Donnelly.

Princess—Three Danoise Sisters—Block & Dunlop—Harriet Rempel—Ernie Ball—Swor & Conroy —Ben Meroff & Co.—Mme. Herman.

PHILADELPHIA, PA.

Keith's—Margaret Hassler—Rafayette's Dogs—Irene Franklin—Myers & Hanaford—Polly & Oz—Dooley & Morton—Chas. Ahearn & Co.

PITTSBURGH, PA.

Davis—Bernt & Partner—Crawford & Broderick —Dixie Four—Miller & Bradford.

PORTLAND, ME.

Keith's—Moore & Freed—James Thornton—Brooks & Morgan—Ruby Norton & Co.—Willie Schenck & Co.

PROVIDENCE, R. I.

E. F. Albee—Jim McWilliams—Venita Gould—Danny Dugan—La Monica Orchestra—Seed & Austin—Van Cleve & Pete.

ROCHESTER, N. Y.

Keith's—The Hartwells—Wyeth & Wynn—The Weak Spot—Helen & Harriet Schroeder—Al & Fannie Stedman—Stars of the Future—Will Mahoney—Van Horn & Inez.

SYRACUSE, N. Y.

Keith's—Valentine & Bell—Redmond & Wells—George Moore & Girls—Walters & Walters—Anderson & Graves—Grace Hayes—Leavitt & Lockwood—Wepers' Orchestra.

TOLEDO, OHIO

Keith's—Artistic Treat—The Briants—Tom Smith—Schichtl's Mannikins—Chief Caupolican.

TORONTO, ONT.

Shea's—Osborne Trio—Stone & Francis—Ray Ball & Bro.—Wellington Cross & Co.—Brown & Whitaker—Margaret Severn—Harry Burns—The Duttons.

WASHINGTON, D. C.

Keith's—Alice Hamilton—Blossom Seeley—Clark & Bergman—Holmes & Lavere—Vaughn Comfort.

WHITE PLAINS, N. Y.

Lynn (First Half)—Rita Gould—Jas. Cullen.

ORPHEUM CIRCUIT

Week of March 4, 1923

CHICAGO, ILL.

Palace—Theo. Roberts—Powers & Wallace—Bevan & Flint—Georges Dufrane—Hall, Ermine & Brice—Cansinos—Al Herman.

State Lake—Creole Fashion Plate—Little Cottage—Doc Baker—Pearson, Newport & Pearson—Senator Ford—Beaumont Sisters—Roxy La Rocca.

DENVER, COL.

Orpheum—Wilfred Clarke—M. & P. Miller—Ethel Parker—Visser & Co.—Bert Fitzgibbons—Jack La Vier—Hurst & Yost—Friscoe & McDermott.

DES MOINES, IA.

Orpheum—Florenis—Quixy Four—Profiteering —Hallen & Russell—Eddie Leonard—Tuscano Bros. —Alan Shaw.

KANSAS CITY, MO.

Main Street—Tints & Tones—Daniels & Walters —J. B. Hymer—Scanlon, Deno & Scanlon—Spencer & Williams—Mallia Bart.

Orpheum—Adelaide Bell—Aunt Jemima & Band —Walter C. Kelly—Cummins & White—Circumstantial Evidence—Magleys—Margard Padula.

LOS ANGELES, CAL.

Orpheum — Harry Langdon — Seattle Harmony Kings—Johnson & Baker—Harry Holman—Milt Collins—Farrell & Florence—Bert Lytell & Co.

Hill Street—O'Donnell & Blair—Stan Stanley—Babb Carroll & Sybell—Fries & Wilson—Hughes & Debrow.

MEMPHIS, TENN.

Orpheum—Parlor Bedroom & Bath—Pilcer & Douglas.

MILWAUKEE, WIS.

Palace—Mitty & Tillio—Dooley & Sales—Leo Donnelly—Billy Arlington—Mallia Bart.

MINNEAPOLIS, MINN.

Hennepin—P. & Sue Kelton—Frank Ward—Vera Gordon—Burke & Durkin—Dance Creations 1923—Norris' Springtime Follies—Billy Dale & Co.

NEW ORLEANS, LA.

Orpheum — Williams & Wolfus — Weaver & Weaver—Bronson & Baldwin—Snell & Vernon—Ernest Hiatt—Meehan's Dogs—Miller & Capman.

OAKLAND, CAL.

Orpheum—Max & Moritz—Whitefield & Ireland —Bert Howard—A. & M. Havel—Carlisle & Lamar—Aerial Valentines.

OMAHA, NEB.

Orpheum—Gordon & Rica—Perone & Oliver—Dugan & Raymond—Flanagan & Morrison—Roscoe Alls—Pietro—Adelaide Bell & Co.

PORTLAND, ORE.

Orpheum—Julian Eltinge—Coogan & Casey—Rudel & Dunigan—Charlie Wilson—Richard Kean —Lloyd Nevado—Mignonette Kokin.

Orpheum—Marry Me—Davis & Darnell—Carl Francis & Claire—Lucas & Inez—Corine Tilton—Crystal Bennett.

ST. LOUIS, MO.

Orpheum—Bessie Barriscale—Van & Schenck—Gellis—May Wirth—D. D. H.—Hector.

ST. PAUL, MINN.

Orpheum—Les Kellors—Eric Zardo—Conlin & Glass—Sargent & Marvin—Lou Tellegen—Wayne & Warren—Four Camerons—Mallia Bart—Clara Howard.

SAN FRANCISCO, CAL.

Orpheum—Jessie Busley—Four Fords—Steppe & O'Neil—Josephine Amoros—Edwin George—Dougal & Leary—Bricklayers—Alan, Rogers & Alan.

Golden Gate—Doree Operalogue—Jack Osterman —Valand Gamble—Berzac's Circus.

SEATTLE, WASH.

Orpheum—Houdini—Rath Bros.—Gibson & Connelli—Four of Us—Bravo, Michelino & Truj.—Jack Benny—Howard, Wynfred & Bruce.

SIOUX CITY, IOWA

Orpheum—Neal Abel—Speeders—McKay & Ardine—Juggling Nelsons—Don Valerio—Glanville & Sanders—Middleton & Spellmeyer—Gene Green.

VANCOUVER, B. C.

Orpheum — Vera Gordon — Rath Bros. — Clara Howard—Fred Hughes—Wylie & Hartman—Farrell & Taylor—Lamont Trio.

WINNIPEG, MAN.

Orpheum—Land of Fantasie—Wright & Dietrich—Moore & Kendall—Royal Sidneys—Frank & Teddy Sabini—White Bros.—Jane & Erwin Connelly.

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PANTAGES CIRCUIT

Week of March 5, 1923

MINNEAPOLIS, MINN.

ST. PAUL, MINN.

Pasquali Bros.—Dummies—Princeton & Vernon —Alpine Three—Ed Allen & Taxi—Burke & Betty.

WINNIPEG, MAN.

De Lyons Duo—Jim & Jack—La Pine & Emory —Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

REGINA AND SASKATOON

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chapins.

TRAVEL

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Rosa & Roma.

SPOKANE, WASH.

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers.

SEATTLE, WASH.

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle Lewis.

VANCOUVER, B. C.

Sheik's Favorite—Zintour Bros.—Harry Bloom —Man Hunt.

TACOMA, WASH.

Little Cinderella—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Bell—Morrissey & Young.

PORTLAND, ORE.

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

TRAVEL

The Lavellas—Three Is a Crowd—Ford & Tilly —Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

SAN FRANCISCO, CAL.

San Diego Trio—White & Barry—Harry Hines —Hannefords—Maude Leona.

OAKLAND, CAL.

The Lunars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Major Rhodes.

LOS ANGELES, CAL.

Kate Wiley—Betty & Lou Hart—Storey & Clark —Needles Fagan—Josie Heather & Co.—Palo & Pelet.

SAN DIEGO, CAL.

Rinaldo Bros.—L. Burkhart Co.—Pierce & Goff —Ketner & Reaney—Thalero.

(*Continued on page 26*)

CIRCUS

SHOWMEN'S BALL BIG AFFAIR

The Showmen's League ninth annual banquet and ball was held Wednesday evening, February 21, at the Sherman Hotel, Chicago, and was pronounced to be a most wonderful success from every point. The following gentlemen sat at the speakers table: Ed F. Carruthers, Ed P. Neumann, Col. F. J. Owens, Tom Rankine, Andrew Downie, Dr. Max Thorek, Thomas J. Johnson, Esq., Con T. Kennedy, H. G. Traver, Harry G. Melville, John Sheesley, Milt M. Morris, Larry Boyd, C. R. (Zibbie) Fisher, Rubin Gruberg and Walter D. Hildreth.

The speakers were: Ed F. Carruthers, toast master; Ed P. Newman, president of the League; Col. F. J. Owens, chaplain; Dr. Max Thorek, Tom J. Johnson, counsel; James C. Simpson, Larry Boyd, Commissioner Davidson of Illinois Agriculture Bureau, and Sam Levy.

The following wires and letters of regret were read: Irving J. Pollock, George H. Smith, W. H. Donaldson, George Moyer, Walter McGinley, Pacific Coast showmen and others.

Some of the well known showmen that were present were: Sidney C. Anschell, A. H. Barkley, Andrew Downie, Baba Delgarian, W. F. Driver, B. W. Earles, Fred M. Barnes, Fred Beckman, Felice Bernardi, Fred L. Clarke, Beverley White, Charles Duffield, C. R. (Zibbie) Fisher, Johnny J. Jones, Ed A. Hock, Al Latto, A. J. Ziv, James J. McGrath, Harry McKay, C. D. Odom, George E. Robinson, Fred Wagner, Steve Woods, Harry Ackley, A. R. Hopper, George H. Coleman, Jack C. Beach, Frank P. Duffield, Dave Morris, M. H. Barnes, Fred Hollman, Frank D. Corey, T. L. (Roy) Gill, Charles G. Driver, Ed C. Warner, Ben Faust, William C. Fleming, M. F. Frasor, F. J. Frink, Walter L. Main, Col. Louis Beckwith, Mike E. Golden, Ed C. Knupp, Walter S. Donaldson, C. R. Leggette, Budd Menzel, George A. Wright, Harry S. Noyes, George J. Pilkington, H. M. Shoub, Harry E. Thurston, Walter F. Stanley, Thad W. Rodecker, L. B. Greenhaw, Doc Campbell, L. J. Berger, Sam Rich, G. McCaffrey, Dave Cohen and others. Among the well known ladies were: Mrs. Harry J. Melville, Mrs. Max Thorek, Mrs. E. A. Hock, Miss Hock, Mrs. John Sheesley, Mrs. Steve Woods, Mrs. Lucy Britz and others. There were also several fair secretaries and prominent people outside of show world and in addition twenty-five railroad men from all parts of the United States and Canada guests of Mugivan-Ballard-Bowers Interest.

SHRINE CIRCUS OPENS ON MARCH 5

BALTIMORE, Feb. 26.—Work of decorating the Fifth Regiment Armory for the coming Shrine Circus will begin tomorrow morning. The circus will be held from March 5 to 14. The proceeds will be used for the entertainment of members of the Shrine transcontinental caravan when they come here in May.

Practically all the business establishments will be decorated during the nine days the circus will be here, according to an announcement made last night. The work of decorating windows and buildings will begin on Wednesday.

A parade through the downtown section of the city will be held on the night of March 5. The line will form at Fayette and Calvert streets and over 15,000 men will participate.

PATTERSON IN CHICAGO

James Patterson, manager and Ed Brannan, general agent of the James Patterson Trained Wild Animals, and Gentry Bros. Famous Combined Shows, with winter quarters in Paoli, Kan., were in Chicago last week. Mr. Patterson was called home on important business before the Showmen's banquet and ball, but was represented by Mr. Brannan. Mr. Brannan will arrive in New York shortly to make all arrangements for the show, as they have decided to play several spots in the East.

LEAGUE ELECTS OFFICERS

At the annual meeting of the Showmen's League of America, held at their club rooms, 177 Clark street, Chicago, Ill., on Tuesday, February 20, 1923, the following officers were elected for the ensuing year: Edward P. Neumann, president; Fred Barnes, first vice-president; Con T. Kennedy, second vice-president; Walter D. Hildreth, third vice-president; C. R. (Zibbie) Fisher, treasurer; Tom Rankine, secretary, and the following Board of Governors: Larry Boyd, Ed C. Talbott, Fred Clarke, Ed Carruthers, A. H. Baarkley, Harry G. Melville, Walter F. Driver, S. H. Anschell, Louis Hockner, Col. F. J. Owens, Charles Kilpatrick, Baba Delgarian, Ed A. Hock, Fred Wagner, Sam Levy, Joe Rodgers, Rubin Gruberg, Felice Bernardi, James Campbell, Bert Earles, Fred Beckman, Tom J. Johnson, Ben Benjamin, T. A. Wolfe, Steve A. Wood, Harry Coddington, Martin L. Callahan, Milt M. Morris, Ed Ballard, Charles Hall, Bert Bowers, James McGrath, Charles Browning, A. J. Ziv, Charles Spark, Harry McKay, H. T. Belden, Guy Dodson, Beverly White.

LEAGUE TO FIGHT PROPOSED BILLS

In effort to oppose the bills considered unjust in their effect on the outdoor amusements, now pending in several states, the Showmen's League of America is appealing for funds, and appointing various committees to carry out the work of opposition.

Bills are now pending in the legislatures of Illinois, Indiana, Wisconsin, North and South Dakota, Oregon and Washington, which if passed will have far reaching effect on the outdoor amusements.

Edward P. Neuman, of 177 North Clark street, Chicago, president of the Showmen's League, declares that their motto favors only clean, wholesome shows and amusements, and that legislative action was needed that would affect most of the shows when the bills are intended to reach a possible few small outfits. Mr. Neuman has notified members of the league that their moral and financial support was needed to combat the impending laws, harmful to their business.

NEW NAME FOR HOWES SHOW

The Howes' London Show will go out this season under the title of Golden Bros. Wild Animal Circus. M. E. Golden, manager.; L. B. Greenhaw, general agent.; W. H. Selvage, contracting agent; Al Clarkson, car manager; J. B. Heat, contracting press agent; C. L. Westlake, special agent; Charles V. Turner, press agent and story writer. Jules de Carte, head animal trainer, has just returned from Europe, where he purchased some elephants and trained animals which will arrive at the circus shortly. The circus will open in Ft. Dodge, Iowa, in April.

BOWERS MISSED THE DINNER

Bert Bowers, of Mugivan-Ballard-Bowers Interests, is now in New York on business. Mr. Bowers left Chicago Wednesday evening, the night of the Showmen's Banquet and Ball and therefore could not attend, but was well represented by several of the staff.

WEAVER TO BE GEN'L AGENT

Ray Weaver, late of the Palmer Bros. Circus, will be the general agent of Fred Buchanon Circus, which is being organized in Granger, Iowa. On account of important business, neither Mr. Buchanon nor Mr. Weaver were able to attend the several Chicago meetings.

MUGIVAN AT WINTER QUARTERS

Jerry Mugivan, of the Mugivan-Ballard-Bowers Interest, was so busy at the winter quarters, Peru, Ind., that he could not get back to Chicago for the showmen's ball and banquet.

OUTDOOR EXPOSITIONS

MINNESOTA TO BAR CARNIVALS

According to information brought by J. Kelly to Walter Donaldson, chairman of Coma, an organization of car owners, Minnesota is preparing to pass a bill prohibiting carnivals and all shows pertaining to same from entering the state of Minnesota. The bill, according to Kelly, is so drastic that if passed, no traveling carnival will be permitted to even cross the state. Donaldson immediately called a meeting to see what steps could be taken to prevent the passage of this and other bills now pending in various states. The meeting was small on account of the short time to get the showmen together at the Auditorium Hotel, and the following committee was selected to find ways and means to handle these serious propositions.

Fred Beckman was appointed chairman to outline some plans with the following showmen: John Sheesley, Johnny J. Jones, Con T. Kennedy, Milt M. Morris, Larry Boyd, Frank G. Mellville, Rubin Gruberg, and after going over the question thoroughly they raised among them $1,600 to head off the Minnesota Bill which was to come up for final action last week and it was postponed until Friday, March 2 and the committee adjourned to meet at the Showmen's League meeting last Friday night and succeeded in raising over $3,000 after a meeting that lasted until 4.30 A. M. and adjourned to meet again Saturday at two o'clock and hear from additional members connected with the supply end of the business, but being Saturday it was only possible to get a few more members and most of them only came to represent their concerns, but were all in sympathy with the move. Tom J. Johnson, counsel for the league, spoke on the subject and impressed those present how serious the matter was and that some one was spreading propaganda through every state in the Union and if Minnesota passed the bill it would spread like a disease throughout the entire United States. As no actual money was subscribed at this meeting, Larry Boyd asked several members to underwrite this organization known as the Showmen's Legislative Committee and over $10,000 was guaranteed for immediate use and for such a time until they could hear from all shows, showmen, radio men, concessioners, manufacturers, supply men, etc., who are connected either directly or indirectly with the outdoor show world. Several firms offered a percentage of their annual profits and also gave liberal cash donations. The following telegram was sent to every one concerned that could not be reached in person. Showmen's League are raising funds appointing committee to oppose the unjust bills affecting outdoor amusements now pending in legislatures of Illinois, Indiana, Wisconsin, North and South Dakota, Oregon, Kansas, Georgia, Texas, Alabama, Washington. Our motto, we favor only clean wholesome shows and amusements. We need your moral and financial assistance. Help beat these unjust bills by sending immediately financial assistance. Showmen's League of America, Edward P. Neumann, president, 177 N. Clark street, Chicago.

"WORLD" SHOWS IN RICHMOND

Larry Boyd, of the "World of Mirth Shows," wintering at the Fair Grounds in Richmond, Va., has been in Chicago for several weeks booking his show for the coming season, and he is one of the hardest workers in organizing the new Showmen's Legislative Committee, which will mean much to everyone connected either directly or indirectly with the outdoor show world.

JONES SHOW MEN AT MEETING

Johnny J. Jones, manager, and A. H. Barkley, general agent, of the Johnny J. Jones Exposition Shows, were in Chicago last week and were kept busy shaking hands with their numerous friends. Mr. Barkley states that they have already contracted with several fairs that the show will play this season and practically has the show booked in several still dates.

BERNARDI SHOW SOLD

William Glick and Ralph Smith have purchased from Henry Myerhoff the Bernardi Show, formerly the Francis Ferri Show. Mr. Glick has always been connected with rides and concessions and Mr. Smith has had for several seasons the rides on the above show. Mr. and Mrs. Glick have left New York, where they have been wintering, for Petersburg, Va., where the winter quarters of the show are located on the Fair Grounds.

SHEESLEY SHOW MEN IN CHICAGO

John Sheesley, manager, and R. A. (Whitey) Josselyn, general agent, and Red Hicks, superintendent of the Greater Sheesley Shows, ran down from Milwaukee, Wis., and were busy signing contracts with several Fair secretaries. Mr. Sheesley has added several new shows and novelties for the coming season and will go out as it has always been the Sheesley policy (finer than ever).

RECOVERING FROM OPERATION

Charles Kilpatrick, the One-Legged Bicycle Rider, having appeared in all the principal cities on his tour around the world is now in the insurance business. He is now at the Planters Hotel, Chicago, having had an operation performed on the stump of his leg and having caught cold in it, it's causing him great pain, but he is slowly improving.

HARVEY COMING TO NEW YORK

R. M. Harvey, in charge of the Chicago office of the Mugivan-Ballard-Bowers Interest, will be in New York next week on business for his company. Mr. Harvey reports that all arrangements have practically been completed for the several circuses and when word is given they will move to their different opening stands.

KENNEDY IN CHICAGO

Con. T. Kennedy, manager; Edward C. Talbott, general agent, and Mr. McClelland, press agent, of the Con. T. Kennedy Shows, were in Chicago last week. The show is wintering in Texas, but some of the attractions are in Luna Park, Miami, Fla., with the Brown & Dyer Show attraction for the winter.

BERNARDI COMING TO NEW YORK

Fleece Bernardi, manager of the Dominion Shows, has been spending the winter in Chicago and expects to arrive in New York next week. Mr. Bernardi has been awarded the contract for Class B fairs in Canada.

BARKLEY BUYS HOME

A. K. Barkley, general agent of the Johnny J. Jones Exposition Shows, has purchased from Harley Tyler, who for years has been connected with the Al. G. Barnes Circus, the Tyler home in Los Angeles, Cal.

FLACK SHOW ALL SET

F. L. Flack, of the Great North Western Shows, of Detroit, Mich., was in Chicago transacting business and renewing acquaintances as he has practically his show all set for the coming season.

SOL'S SHOW READY

Sam Solomon, of Sol's United Shows, is very busy with his executive staff getting his show ready for the coming season. Mr. Solomon has opened offices in Chicago to transact his business.

SIGN FOR FAIRS

Art Brainard, manager, and Mr. Watmaugh, general agent, of the Patterson Exposition Shows, were in Chicago signing contracts for the several fairs they will play this coming season.

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MUSICAL COMEDY, VAUDEVILLE AND BURLESQUE, PEOPLE IN ALL BRANCHES, also CHORUS GIRLS, Apply to

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LENT HITS BROADWAY SHOWS

The Washington Birthday matinee proved to be a life saver for the Broadway attractions last week. There was hardly an attraction in the fifty odd theatres on the Rialto that did not sell out completely at the matinee. The night performance was different, however, as far as revenue was concerned. It seemed as though the public is not accustomed to the extra tariff exacted for tickets on holiday nights for the shows, with the result that the business about town was on a par and less in most cases with the afternoon business.

The week being the first full week of Lent, the business the early part of the week was very poor, with many of the attractions finding it necessary to get the aid of the cut-rate agencies to dispose of a greater part of their lower floor and balcony tickets.

There were five new shows to arrive on the Rialto during the week and one was brought from the Greenwich Village Theatre to the Apollo Theatre. All of them, however, found it necessary to obtain aid from the cut-rate shop before the week was out.

On Monday night Rita Coventry opened at the Bijou; "You and I," with H. B. Warner, opened at the Playhouse; "The Sporting Thing to Do," with Emily Stevens, opened at the Ritz, and "Hail and Farewell," with Florence Reed, opened at the Morosco Theatre. The only one of these attractions to get any favorable treatment at the hands of the critics was the Reed show.

On Tuesday night the Selwyns started off "Anything Might Happen" at the Comedy, but that attraction also did not measure very strong from the critics' angle. "The God of Vengeance," which came to the Apollo from the Greenwich Village, having obtained plenty of publicity, found things easy and played to almost capacity business throughout the week, even though it had a good portion of its tickets sold through the cut-rate shop.

The week also afforded three attractions getaway money as they made way for new shows which open this week. Brock Pemberton's "Six Characters in Search of an Author" vacated the Princess, in favor of "Mr. Malatesta," which opened at that house on Monday night; "Glory" slipped over to Philadelphia to make room for Laurette Taylor, who appeared at the Vanderbilt on Tuesday night in "Humoresque," and "Why Not?" wended its way to the National to allow the Equity Players to launch their fourth play of the season at the Equity Forty-eighth Street Theatre on Thursday night in John Howard Lawson's play, "Roger Bloomer."

"Rain" was the legitimate attraction which held capacity throughout the week at the Maxine Elliott Theatre. This house played to turn-away business at every performance. The other leaders which approached the "S. R. O." mark at every performance were "Merton of the Movies," "Loyalties," "Secrets," "Polly Preferred," "The Seventh Heaven," "Kiki," "So This is London" and "Abie's Irish Rose."

The "Follies" at the New Amsterdam as usual led the musical contingent with the Music Box Revue, "The Gingham Girl," "The Clinging Vine" and "Little Nellie Kelly" also enjoying a healthy patronage. "The Greenwich Village Follies" at the Shubert began to slip, with the result the attraction will vacate that house in two weeks. "Up She Goes," which has been going along at a good gait at the Playhouse, also slipped and just managed to clear the $8,000 mark on the week.

"Carolina" is finding the going not as good as expected, with plenty of the tickets for the Ambassador attraction available at the cut-rate shop. "The Lady in Ermine," at the Century, through the aid of the cut-rate emporium, is playing to much bigger grosses than it did at the Ambassador.

"Sun Showers," though not getting much exploitation from a publicity angle, and depending mostly on two for one and cut rate sale, managed to creep up from the losing side of the register and show a profit for the week by grossing close to $10,000. "Wildflower," though it picked up on the previous week, found its way to the cut-rate shop at the end of the week. A publicity and exploitation campaign was instituted this week for the attraction, which is expected to bring the returns up considerably.

"Lady Butterfly" had her wings clipped a bit on the week at the Globe Theatre, as the gross fell below that of the previous week.

"Ice Bound," the new Sam H. Harris attraction, found its way out of the cut-rate shop toward the end of the week, with business returns being very encouraging.

Another attraction which took a sudden spurt was "The Old Soak," at the Plymouth. Business was going down considerably, when the astute press agent devised means to radio the first act of the play, with the result that business began to mount.

This week started off at a very bad pace, probably due to the weather, with nearly all of the attractions falling considerably below the previous Monday night in receipts. Some theatres found that their receipts had been cut in half with the corresponding evening of last week. There was only one opening, that at the Princess, with the house being almost filled to its capacity.

COREY IN ENGLAND

Madison Corey sailed for England last Thursday on the S. S. *Mongolia*, and took with him the manuscript of Will A. Page's play, "The Bootleggers," which recently ran at the Thirty-ninth Street Theatre. Corey, who produced the play here, had several offers for the play from English producers and contemplates having it done this Fall. While abroad he also will be on the outlook for new plays to return to America with.

J. J. SHUBERT IN FLORIDA

Upon the return of Lee Shubert last Friday from Palm Beach, J. J. Shubert, who had been ill with the grippe during his brother's absence, left for the same resort.

$25,000 FOR NOSE MADE UGLY

Florence M. Glover, ballet dancer at the Metropolitan Opera House, was awarded a verdict of $25,000 by a jury in the Supreme Court last week against Dr. Oswald C. Stackhouse and John H. Woodbury, Inc., of the facial institute of No. 1648 Broadway.

Miss Glover told the jury that she went to the Woodbury Institute on February 1, 1919, as she had decided that her nose was longer than a pretty girl's nose should be. Dr. Stackhouse agreed, she swore, to remedy the defect and performed three operations without beneficial effects.

Miss Glover further testified that her nose is worse than ever and in addition her upper lip was paralyzed and that her face was covered with lumps and a rash which required long treatment. She charged negligence by Dr. Stackhouse and the jury awarded her the full amount she asked for her suit.

FREDERICKS' SHOW FOR B'DWAY

Pauline Fredericks will after all appear in "The Guilty One" on Broadway. It was figured that the play, which did not meet with favorable endorsement upon its premiere in Chicago last Summer, would be discarded and another vehicle provided the star. However, A. H. Woods appears to have faith in the star's drawing ability so he has contracted with the Selwyns to place the Fredericks attraction in the Selwyn Theatre on March 19 to succeed Mme. Nazimova in "Dogmar," which will go on tour.

NEW PLAY FOR VERA GORDON

Lorenz M. Hart, who is staging "The Blonde Beast," a play by Henry Myers, which will be given at a special performance Friday afternoon in the Plymouth Theatre, has written a new play entitled, "The Golden Spoon," in which Vera Gordon, the screen and vaudeville star, is to be starred next season.

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Directions—TIM O'DONNELL PAT CASEY AGENCY

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Cohen's Newburgh, 26-28; Rialto, Poughkeepsie, March 1-3; Casino, Brooklyn, 5-10.

Big Jamboree—Orpheum, Paterson, 26-March 3; Majestic, Jersey City, 5-10.

Billy Watson Beef Trust—Columbia, Chicago, 26-March 3; Star & Garter, Chicago, 5-10.

Bon Tons—Gayety, Milwaukee, 26-March 3; Columbia, Chicago, 5-10.

Broadway Brevities—Grand, Worcester, 26-March 3; Hurtig & Seamon's, New York, 5-10.

Broadway Flappers—Empire, Brooklyn, 26-March 3; Yorkville, New York, 5-10.

Bowery Burlesquers—Open, 26-March 3; Gayety, St. Louis, 5-10.

Bubble Bubble—Gayety, Detroit, 26-March 3; Empire, Toronto, Ont., 5-10.

Chuckles of 1923—Gayety, St. Louis, 26-March 3; Gayety, Kansas City, 5-10.

Dave Marion's Own Show—Miner's, Bronx, New York, 26-March 3; Cohen's, Newburgh, 5-7; Rialto, Poughkeepsie, 8-10.

Flashlights of 1923—Gayety, Boston, 26-March 3; Columbia, New York, 5-10.

Follies of the Day—Casino, Boston, 26-March 3; Grand, Worcester, 5-10.

Frank Finney Revue—Casino, Brooklyn, 26-March 3; Empire, Newark, 5-10.

Folly Town—Colonial, Cleveland, 26-March 3; Empire, Toledo, 5-10.

Giggles—Star & Garter, Chicago, 26-March 3; Empress, Chicago, 5-10.

Greenwich Village Revue—Gayety, Rochester, 26-March 3; Lyceum, Ithaca, N. Y., 5; Auditorium, Auburn, 6; Stone, Binghamton, 7; Colonial, Utica, 8-10.

Hello Good Times—Gayety, Pittsburgh, 26-March 3; Colonial, Cleveland, 5-10.

Hippity Hop—Gayety, Montreal, Canada, 26-March 3; Casino, Boston, 5-10.

Jack Reid's Show—Empire, Toledo, O., 26-March 3; Lyric, Dayton, 5-10.

Jimmy Cooper's Beauty Review—Empire, Newark, 26-March 3; Orpheum, Paterson, 5-10.

Keep Smiling—Gayety, Minneapolis, 26-March 3; Gayety, Milwaukee, 5-10.

Knick Knacks—Casino, Philadelphia, 26-March 3; Palace, Baltimore, 5-10.

Let's Go—Hurtig & Seamon's, New York, 26-March 3; Empire, Providence, 5-10.

Maids of America—Gayety, Washington, 26-March 3; Gayety, Pittsburgh, 5-10.

Mimic World—Empire, Providence, 26-March 3; Gayety, Boston, 5-10.

Mollie Williams' Show—Palace, Baltimore, 26-March 3; Gayety, Washington, 5-10.

Radio Girls—Empire, Toronto, Ont., 26-March 3; Gayety, Buffalo, 5-10.

Reeve's Show—Empress, Chicago, 26-March 3; Gayety, Detroit, 5-10.

Rockets—Yorkville, New York, 26-March 3; Casino, Philadelphia, 5-10.

Step On It—Columbia, New York, 26-March 3; Empire, Brooklyn, 5-10.

"Sliding" Billy Watson, Fun Show—Gayety, Omaha, 24-March 3; Gayety, Minneapolis, 5-10.

Social Maids—Gayety, Kansas City, 26-March 3; open, 5-9; Gayety, Omaha, 10-16.

Step Lively Girls—Majestic, Jersey City, 26-March 3; Miner's, Bronx, New York, 5-10.

Talk of the Town—Olympic, Cincinnati, 26-March 3; open, 5-10; Gayety, St. Louis, 12-17.

Temptations of 1923—Lyric, Dayton, O., 26-March 3; Olympic, Cincinnati, 5-10.

Town Scandals—Open, 26-March 2; Gayety, Omaha, Neb., 3-9.

Wine, Women and Song—Gayety, Buffalo, 26-March 3; Gayety, Rochester, 5-10.

Youthful Follies—Stone, Binghamton, 28; Colonial, Utica, March 1-3; Gayety, Montreal, Can., 5-10.

MUTUAL CIRCUIT

Band Box Review—Howard, Boston, 26-March 3; Split week, 5-10.

Flappers of 1923—Garden, Buffalo, 26-March 3; one nighters, 5-10.

Chick Chick Girls—Broadway, Indianapolis, 26-March 3; Lyceum, Columbus, 5-10.

French Models—People's, Cincinnati, 26-March 3; Gayety, Louisville, 5-10.

Girls-a-la-Carte—Star, Brooklyn, 26-March 3; Empire, Hoboken, 5-10.

Girls from Reno—Majestic, Wilkes-Barre, 26-March 3; Majestic, Scranton, 5-10.

Girls from Follies—Olympic, New York, 26-March 3; Star, Brooklyn, 5-10.

Hello Jake Girls—Band Box, Cleveland, 26-March 3; Garden, Buffalo, 5-10.

Jingle Bells—Lyric, Newark, 26-March 3; Majestic, Wilkes-Barre, 5-10.

Jazz Time Review—Gayety, Louisville, 26-March 3; Broadway, Indianapolis, 5-10.

Jersey Lilies—Gayety, Brooklyn, 26-March 3; Lyric, Newark, 5-10.

Kuddlin' Kittens—Bijou, Philadelphia, 26-March 3; Folly, Baltimore, 5-10.

Laffin' Thru 1923—one nighters, 26-March 3; Majestic, Albany, 5-10.

Midnite Maidens—New Empire, Cleveland, 26-March 3; People's, Cincinnati, 5-10.

Miss N. Y., Jr.—Penn Circuit, 26-March 3; Cleveland, 5-10.

Pat White and His New Big Shows—split week, 26-March 3; Olympic, New York, 5-10.

Round the Town—Majestic, Scranton, 26-March 3; Bijou, Philadelphia, 5-10.

Rosy Posy Girls—Lyceum, Columbus, O., 26-March 3; Cleveland, O. 5-10.

Sweet Bay Bees—Empire, Hoboken, 26-March 3; Gayety, Brooklyn, 5-10.

Step Along—Majestic, Albany, 26-March 3; Howard, Boston, 5-10.

Town Follies—Folly, Baltimore, 26-March 3; Penn Circuit, 5-10.

WATSON GETS REMINDER

While playing the Gayety, Minneapolis, recently, Billy B. Watson was presented by Stage Carpenter Herman with a program of Sackett & Wiggins' Dime Museum at Minneapolis. Billy was on the bill there the week of Oct. 25, 1886, along with John Chinese Leach; the Wonder Child; Frank and Clara Marion; Ned Devern; the Great Howe; Chic Kehoe; Carrie and Ducie Gilmore; Montelma, and Musical Dale.

MORTON TO DO REVUE

Nat Morton will shortly produce a revue with twelve people at the Jardin Cafe, at 143rd street and Broadway, New York. He has placed Lew Dean, with the Rosemont acts; Lillian Brewster, with Mark Lea's tab.; Billy Wainwright, with the Flashlights; Jimmie James and his Joy Syncopators, also Josephine Davis, and Rose Rosalia for the Sam Toy Restaurant; Miss Corver and Nina Stewart for Gypsyland, and Miss Martha for the Nankin Garden, Newark, N. J.

With Billy Koud, Mr. Morton has arranged for the buying out of the Ambassador Theatre for Tuesday night, February 27, on behalf of of the Congregation Ben Israel for a big benefit.

Johnny Mack, Williams and Pollett, Miss Nova, Mr. Massey, Irish tenor, and Martha Hons go with the act put out by Becker and Sauber.

For the surprise party tendered Dr. Morris, of the Lincoln Hospital, February 17, at the Central Park Casino, there appeared Nat Morton, a Ladies' Orchestra, Ed Williams, Frankie Fay, Martha Nova and Williams and Ernest.

RAYMOND TO DO ACT

Charles Raymond closed with the "Americans" in Boston. He is to go into vaudeville, with Jas. P. Lee, who was formerly with the same show.

"NELSE" LIST MARRIES

"Nelse" (Edward A. Nelson List), burlesque editor of the *Bill Board* was married on February 1, to Elizabeth Kingston, formerly a dramatic actress.

STARS OF BURLESQUE

OMIKSE CIMOC ERNIE MACK WORKING? YES WITH JINGLE BELLS

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READY TO ACCEPT OFFERS FOR NEXT SEASON CALIFORNIA TRIO
BEN JOSS, HARRY BART, JIM HALL, Managers
This trio is the best all around singing trio in burlesque and has been for years. They are not alone a fine singing trio, but are very valuable to any show, as each one of the boys can play a part. They prove this all through the show. SID—*Clipper*.
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SMALLEST PRIMA DONNA IN BURLESQUE
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BURTON CARR THE INTERNATIONAL TENOR
Composer of "YOU WILL COME BACK TO ME"
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DAINTY, DASHING SOUBRETTE JIMMIE COOPER'S BEAUTY REVUE

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SAM SCRIBNER RETURNING

Sam Scribner, general manager of the Columbia Amusement Company, is expected to return to New York from Palm Beach after a six weeks' vacation, on March 12th.

Attractions at City Theatres

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Next Week—PAT WHITE SHOW

BROOKLYN THEATRES

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Frank Finney Revue
Next Week—AMERICAN GIRLS

Empire Theatre
Ralph Avenue and Broadway
Broadway Flappers
Next Week—STEP ON IT

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Girls-a-la-Carte
Next Wk.—GIRLS FROM THE FOLLIES

Gayety Theatre Throop Ave. & Broadway
JERSEY LILIES
Next Week—SWEET BAY BEES

"GIRLS-A-LA-CARTE" AT THE OLYMPIC IS CLEVER SHOW

The "Girls-A-La-Carte" show, which was organized recently for the Mutual Circuit gave their first New York showing at the Olympic Theatre last week and was given the "O. K." by the Censors and by the audiences.

The book for "A Day in Society" and "At the Springs" was provided by Eddie Dale and he has connected a series of incidents, some new, some not, in interesting style and works them up personally, with the aid of Mickey Markwood, the tramp comic, with entertaining results.

As "Klutz," Mr. Dale, in various guises is always funny in the comedy scenes, and helps to keep the numbers moving at top speed.

Mr. Markwood keeps coming and going on schedule time and he also uses his particular style of comedy to good advantage and while amusing the Olympic's patrons, did not exceed the speed limit.

Bell Belmont, a robust prima donna and comedienne, with the proper idea of burlesquing her role was well liked, for her acting and singing, and she put over several numbers in clever style.

Gertrude Avery is a peppy soubrette, well provided with good looks of face and figure and had some interesting sessions singly and in scenes.

Grayce Celest was a satisfactory ingenue and appeared equally well in full length gowns and in tights.

Warren Boyd, the straight, has good appearance and style, and dressed well. He also did good work in the numbers.

Al Murry, juvenile, sang well, after he got the key, and, with Miss Avery, appeared in some dancing that caught the house.

Peggy Curtis, a natty little blonde, completed the cast.

The "Stolen Whiskey Drops" bit was well worked up by the male principals, who tried to get rid of their purchase. Other scenes that amused were a corking good "drunk," done, but not overdone, by Miss Belmont; the target shooting practice for the duel; the political speech by Dale, during which his constituents borrow portions of his wardrobe; the deaf and dumb bit by Dale, with the other principals; the quartet of singers.

A pick out number revealed the fact that some of the chorus girls could do other things than just chorus, by their acrobatic stunts and eccentric dancing. All of the sixteen girls in the chorus were good workers and lookers and they were called back repeatedly. Ed Dale officiated as the picker.

Among the members that were well liked were "Caroline Rolling Stone," by Miss Belmont; "The Wedding Rehearsal," good comedy, led by Miss Celeste; "Hot Lips," by Miss Avery, and introducing two expert shimmie shakers from the chorus; "Homesick Blues," by Al Murry.

Miss Belmont's specialty earned her several encores. The shoeblacking scene, during which Markwood has several glasses of coca-cola poured into his lap, were well worked up.

The selections on the mouth harmonica, played by Ed Dale, were well liked, but the ukelele accompaniment by Warren Boyd didn't work.

Mlle. Fifi was the added attraction. She appeared in bare limbs, with a short, fluffy skirt, and stepped about in a style distinctly her own. Then, discarding the skirt, and wearing but little, she supplemented her dance by a few whirls and twists, almost too fast for the eyes to follow. She will be retained for next week. MILL.

'HOUDINI'S RIVAL' COMES TO GRIEF

Edward Martin, billed as "Martine,—Houdini's Only Rival," came to grief last Saturday night and almost precipitated a riot, at Minsky Brother's National Winter Garden Theatre on East Houston street, when some unknown person sprinkled chlorine powder, in a box into which Martine was scheduled to enter, although bound hand and foot with rope. A $1,000 reward was offered by the management of the house which plays burlesque stock, to anyone who could tell how the trick was done.

Martine is assisted by his brother, both of Newark, and the 1,200 patrons of the theatre had their minds on how to get the $1,000 reward, when the curtains were drawn and the actor, bound hand and foot was to enter the packing box. He made the stunt all right, but his brother sensed that something was wrong, and hastily opening the box, was greeted by a whiff of chlorine gas, and Martine was unconscious, but has since recovered.

The audience immediately yelled "fake" and other similar things, rising to its feet and starting for the stage. Three policemen, two firemen and Nick Elliot, house manager, managed to quiet the patrons after awhile. Martine did not think he had any enemies, but thinks different now.

SUES NEWARK LAWYER

Mary A. Barker of Paterson, N. J., formerly a member of Billy Watson's show has filed suit for $50,000 alleging breach of promise, against Charles F. McKinney, an attorney of Newark.

Mrs. Barker alleges that McKinney proposed marriage to her last September but later broke the engagement.

McKinney says the whole thing is a farce. Mrs. Barker was friendly with him he declares, but neither one of them suggested marriage.

Mrs. Barker is a widow with one child, four years of age.

GERTRUDE AVERY MARRIED

Gertrude Avery was married on February 12 to Gene Hamid at Pawtucket, R. I. She is now with the "Girls-a-la-Carte" and will be featured next season with "The Seven Arabian Nights" in vaudeville.

SEMON WITH STONE SHOW

Marty Semon has been transferred from the Bowery Burlesquers to the Stone and Pillard Show, opening at Kansas City, February 26. Micky McCabe replaced Sammy Wright, at the same time.

GRANVILLE BACK FROM TOUR

Harry Granville and his Paramount Orchestra have returned to New York after a tour including Kansas City, St. Louis, Buffalo and Cleveland, in which cities they played at the best resorts. Mr. Granville, the manager, plays the drums and he is assisted by John Jack Weiss, piano; Chris Loecher, violin; Betty Enz, saxophone and E flat alto; Charley Klussman, saxophones (Eb alto, Bb tenor and soprano); Charley Enz, trombone; Anthony Russo, cornet; Karl Ginkel, bass saxophone and string bass.

"ADRIENNE" OPENS IN APRIL

Brock Pemberton began last week the casting of "To Get Adrienne" a French comedy by Louis Verneuil which he will give its New York premiere in April. Those already selected are Florence Eldred, James Rennie and Ernest Cos-

PAINE WITH "TOWN FOLLIES"

Raymond Paine will open with the "Town Follies" as straight man, at the Folly, Baltimore, March 3. Lew Harris closes with the show. Paine recently closed with the "Flashlights of 1923" on the Columbia Circuit.

OLYMPIC CAST

Frank Anderson, Sidney Rogers, George Mack and Rose Bernard are among the principals with the "Girls from the Follies" (formerly Playmates) at the Olympic, New York, this week. "Mlle. Fifi" is the added attraction.

KOHLER AND ROGERS BOOKING

Manny Kohler, the burlesque performer, who is a brother of Harry Kohler, has joined Al Rogers in business and both are now operating a booking agency for small time vaudeville. They have opened offices in the Churchill building.

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For the Stage
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VAUDEVILLE BILLS

(Continued from page 21)

LONG BEACH, CAL.

Bobby Lehman—Ward & Dooley—Norton Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

SALT LAKE CITY, UTAH

The Gladiators—Wilson & Addie—El Cota—McFarland Sisters—Walter Brower—Choy Ling Foo.

OGDEN, UTAH

Nelson's Catland—Jan Rubini—Western & Eline—Bits & Pieces—Dave Thursby.

DENVER, COLO.

Penman & Lillian—Exposition Four—Howard & Jean Chase—Rowland & Meehan—Cheyenne Days.

ST. JOE, MO.

Electric (First Half)—Hart & Helene—Dave & Tressie—Don Lanning—George Lovett & Co. (Second Half)—El Rey Sisters—Earle & Edwards—George Lovett & Co.

SIOUX CITY, IA.

Orpheum (First Half)—Neal Abel—Speeders—McKay & Ardine—Juggling Nelsons. (Second Half)—Don Valerio Trio—Glanville & Sanders—Middleton & Spellmeyer—Gene Greene—Toto.

SIOUX FALLS, S. D.

Orpheum (First Half)—Edwards & Dean—Johnny's New Car—Peggy Bremen & Bro. (Second Half)—Jack Hughes Duo—Steve Green—Herbert Lloyd & Co.

SOUTH BEND, IND.

Palace (First Half)—Larry Comer—Annabelle—Val & Ernie Stanton—Page, Hack & Mack. (Second Half)—Snow & Sigworth—Demarcos & Sheik Band.

SPRINGFIELD, ILL.

Majestic (First Half)—Kinzo—Brown & Lavelle—Edith Clifford & Co.—Four Girton Girls. (Second Half)—La Palercia Trio—Leo Beers—Jack Norton & Co.—Three Weber Girls—Geo. & Paul Hickman.

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SPRINGFIELD, MO.

Electric (First Half)—Wikd & Sedalia. (Second Half)—O'Malley & Maxfield—Alice De Garmo.

TERRE HAUTE, IND.

Hippodrome (First Half)—Aeroplane Girls—Smith & Strong—Demarcos & Sheik Band—Yorke & King. (Second Half)—The Letter Writer—Val & Ernie Stanton—Four Girton Girls.

TOPEKA, KANS.

Novelty (First Half)—Mason & Scott—Harvey, Heney & Grayce—Earle & Edwards—Three Ambler Bros. (Second Half)—Irene Trevette—Hayes & Lloyd—Eleanor Pierce & Co.

F. F. PROCTOR

Week of February 26, 1923

NEW YORK CITY

Fifth Ave. (Second Half)—Arthur West—Collegians—Barrett & Farnum—Rita Gould—Tempest & Dickinson—Rialto & La Mont—Tom Howard & Co.—Howard & Clark.

23rd Street (Second Half)—Ash & Hall—Tiller Sisters—Esper & Dutton—May Miller & Co.—Bob Ferns & Co.—Fred La Riene.

58th Street (Second Half)—Chas. Keating—Movie Masque—Janson—Amoros & Obey.

125th Street (Second Half)—A. Howard & Co.—Billy Dunn & Co.—Holland Romance—McKessick & Holliday—Besser & Irwin—Ferguson & Sunderland—Margot & Francois.

ALBANY, N. Y.

(Second Half)—Homer Romaine—Maureen Englin—Chas. Harrison & Co.—Lewis & Dody—Ben Meroff & Band.

ELIZABETH, N. J.

(Second Half)—Creations—Neilson Sisters—Coley & Jaxon—Fred La Riene & Co.—Gerard's Monks.

MT. VERNON, N. Y.

(Second Half)—Casting Campbells—Craig Campbell—Hampton & Blake—Billy Sharp's Revue.

NEWARK, N. J.

Clark & Bergman—Allen & Canfield—Healy & Cross—Van Cleve & Pete—Bob Pander Troupe—Van & Vernon—Dolly Kay—Dave Schooler & Co.—Nathano Bros.

SCHENECTADY, N. Y.

(Second Half)—Geo. & Ray Perry—Chester & De Vere—Tom & Dolly Ward—The Barrys & The Wolfords—Al Shayne—Geo. Moore & Girls.

TROY, N. Y.

(Second Half)—Margie Coates—Zuhn & Dreiss—Singer's Midgets.

WHITE PLAINS, N. Y.

(Second Half)—Porter J. White & Co.—Eileen Stanley—Frank Van Hoven—Sully & Thomas—Young & Wheeler—Laura & Billy Dwyer—Ida Mae Chadwick & Dad.

YONKERS, N. Y.

(Second Half)—Donovan & Lee—Herras & Willis—Princess Wincna—Headliners—Rose Revue—Shriner & Fitzsimmons.

POLI CIRCUIT

Week of February 26, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—Trolla & Co.—Artie Leaming—Hometown Follies—Elm City Four—Stevers & Lovejoy—Follies of 1923.

Poli (Second Half)—Lopez & Florence—Nell O'Connell—Manning & Hall—Smythe & James—Stop Thief.

HARTFORD, CONN.

Palace (Second Half)—Emma Raymond & Co.—Patrick & Sullivan—Martin & Courtney—Burke, Barton & Burke—Oakes & De Lour.

Capitol (Second Half)—Worden Bros.—Eadier & Ramsden—California Ramblers—Lynn & Howland—Fink's Mules—Jack McGowan & Co.

MERIDEN, CONN.

Poli's (Second Half)—Stanley & Doman—Fid Gordon—Mabel Burke & Co.—Neil McKinley—Ph. Whiteside & Band.

NEW HAVEN, CONN.

Poli's (Second Half)—Ruth & Jean Fifer—Joseph Rankin—Case & Cavanaugh—Lillian Steele Trio—Bobby Heath & Adele—Sperling—Baal Bek.

SCRANTON, PA.

Poli's (Second Half)—La Toy's Models—Dorothy Taylor & Co.—Telnak & Dean—Grace Valentine—Adams & Griffith—Thomas Saxo-Tette.

SPRINGFIELD, MASS.

Palace (Second Half)—Leach LaQuinlan Trio—Zelda Santley—George Rolland & Co.—La Maire & Hayes—Swanie's Serenaders.

WATERBURY, CONN.

Poli's (Second Half)—Splendit & Partner—Three Odd Chaps—Paul & Georgie Hall—Stillwell & Frazer—Dance Revue of 1923.

WILKES-BARRE, PA.

Poli's (Second Half)—Claire Girls & Davey—Ahearn & Peterson—Little Driftwood—Victor Graff—Caesar Rivoli.

WORCESTER, MASS.

Poli's (Second Half)—Hazelle & Redfield—Tim & Kitty O'Meara—Be Yourself—Four Miners—World of Make Believe.

WESTERN VAUDEVILLE

Week of March 4, 1923

CHICAGO, ILL.

Majestic—Reddington & Grant—Vernon—Morgan, Wooley & Co.—Three White Kuhns—Birds of Paradise—Jack George Duo—Silver, Duval & Kirby—Four Errotos.

Kedzie (First Half)—Gardell & Pryor—Mack & Volmar. (Second Half)—Kingston & Ebner—Gene & Mignon—Billy Miller & Co.—Fitch's Minstrels.

Englewood (First Half)—Jada Trio—Chamberlain & Earl—Carnival of Venice—Great Leon. (Second Half)—Gardell & Pryor & Co.—Hon. Andy Gump—Faber & McGowan—Jimmy Carr & Band.

American (First Half)—Hill & Dale—Claudia Coleman. (Second Half)—Null & Void.

Lincoln (First Half)—Miller, Packer & Selz—Billy Miller & Co.—Alexandria. (Second Half)—Great Leon.

ABERDEEN, S. D.

Orpheum (Sat. & Sun.)—Gene & Myrtle Moore—Fagg & White—Three Alex.

BLOOMINGTON, ILL.

Majestic (First Half)—Ward & Van—La Pilarica Trio. (Second Half)—Seymour & Healey—Claudia Coleman—Spirit of the Mardi Gras.

BOONE, IOWA

Lyric—Wheaton & Boyd—Walter Baker & Co.

CEDAR RAPIDS, IOWA

Majestic (First Half)—Hamlin & Mack—O'Neil Sisters & Benson—Bill Robinson. (Second Half)—Mlle. Daisy & Stein Bros.—Valentine Vox—Broderick, Wynn & Co.—Coscia & Verdi.

CENTRALIA, ILL.

Grand—Berri & Bonni—Billy Doss—Mantell's Manikins.

CHAMPAIGN, ILL.

Orpheum—Selbini & Grovini—Smith & Strong—Honeymoon Ship—Alexandria—Yorke & King—McGoods, Lenglen & Co.

DAVENPORT, IA.

Columbia (Second Half)—Hamlin & Mack—Mills & Duncan—Henry Catalano & Co.—Mack & Velmar—Bill Robinson.

DUBUQUE, IOWA

Majestic—Valentine Vox—Mlle. Daisy & Stein Bros.—Broderick Wynn & Co.—Coscia & Verdi.

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FARGO, N. D.

Grand (First Half)—Gene & Myrtle Moore—Fagg & White—Three Alex.

FT. RILEY, KANS.

War Dept. (Sunday)—Jimmy Dunn—Peggy Vincent.

FT. MADISON, IOWA

Columbia—Connelly & Radcliffe—Cleveland & Dowry.

GALESBURG, ILL.

Orpheum (First Half)—Alden & Sandell Sisters—Brady & Mahoney—La Graciosa. (Second Half)—Paul Rahn & Co.—Daly & Burch—Revue Resplendent.

GRAND FORKS, N. D.

Orpheum (Fri. & Sat.)—Wheaton & Boyd.

GRAND ISLAND, NEBR.

Majestic (Sunday)—Martini Singers—Hayes & Lloyd. (Second Half)—Denyle, Don & Everett—Drisko & Earl—Johnson Bros. & Johnson.

GREEN BAY, WIS.

Orpheum (First Half)—Eary & Eary—Flanders & Butler—Anderson & Goines—Al Moore & Jazz Band.

JOLIET, ILL.

Orpheum (First Half)—Lady Alice's Pets—Faber & McGowan—Royal Venetian Five. (Second Half)—Paul Howard—Tyler & Crollius—Bobby Folsom—Jack Denny & Band.

JOPLIN, MO.

Electric (First Half)—O'Malley & Maxfield—Alice De Garmo. (Second Half)—Wild & Sedalia.

KANSAS CITY, KAN.

Electric (First Half)—Irene Trevette—A Pair of Deuces. (Second Half)—Three Ambler Bros.

KANSAS CITY, MO.

Globe (First Half)—Petty Reat & Brother—Grindell & Esther. (Second Half)—Hart & Helene—Mason & Scott.

Main Street—Tints & Tones—Daniels & Walters—Scanlon, Deno Bros. & Scanlon—John B. Hymer & Co.—Spencer & Williams.

LEAVENWORTH, KANS.

Orpheum (Sunday)—Mason & Scott—Harvey, Heney & Grayce—Earle & Edwards—Three Ambler Bros.

LINCOLN, NEBR.

Liberty (First Half)—Johnson Bros. & Johnson—Eleanor Pierce & Co.—Hayes & Lloyd—Catherine Sinclair & Co. (Second Half)—Ward & Zeller—Wolfe & Ward—O'Neal Sisters & Benson—Don Lanning—The Speeders.

MADISON, WIS.

Orpheum (First Half)—Jack Hanley—Leona Hall Revue—Claude & Fannie Usher—Frank Devoe & Co.—Dainty Marie. (Second Half)—Marcus & Lee—Rose O'Hara—Jane & Erwin Connelly—Rubeville.

MARSHALLTOWN, IOWA

Casino—Connelly & Radcliffe—McKay & Earl.

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MILWAUKEE, WIS.

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MINNEAPOLIS, MINN.

Seventh St.—Sinclair & Grey—Drapier & Hendrie—Broadway to the Bowery—Monte & Lyons—Carl Emmy & His Mad Wags—Sylvester & Vance—Elly.

NORFOLK, NEBR.

Auditorium (Sunday)—Eleanor Pierce & Co.—Johnson Bros. & Johnson—Catherine Sinclair & Co. (Fri. and Sat.)—Peggy Bremen Bro.—Dave & Tressie.

OMAHA, NEBR.

Empress (First Half)—Denyle, Don & Everett—McKay & Earle—Drisko & Earle—Hanry Catalino & Co. (Second Half)—Edwards & Dean—Johnny's New Car—Catherine Sinclair & Co.

PEORIA, ILL.

Orpheum (First Half)—Hugh Johnston—Bobby Folsom—Jack Denny & Band—Althea Lucas & Co. (Second Half)—Holt & Leonard—Ward & Van.

QUINCY, ILL.

Orpheum (First Half)—Paul Rahn & Co.—Daly & Burch—Revue Resplendent. (Second Half)—Alden & Sandell Sisters—Brady & Mahoney—La Graciosa.

RACINE, WIS.

Rialto—Lawton—Harry Bewley—Al Moore & U. S. Jazz Band—Miller, Packer & Selz.

ROCKFORD, ILL.

Palace (First Half)—Marcus & Lee—Rose O'Hara—Jane & Erwin Connelly—Rubeville. (Second Half)—Jack Hanley—Leone Hall Revue—Claude & Fannie Usher—Frank Deval & Co.—Dainty Marie.

ST. LOUIS, MO.

Columbia (First Half)—Teddy—Ada Weber—Harpland—Moore & Shy. (Second Half)—Wright & Sidelli—Cleveland & Dowry—Grindell & Esther.

Grand Opera House (First Half)—Sealo—Joe & Clara Nathan—Jack & Jessie Gibson—Harry Gilbert—Milton Pollock & Co. (Second Half)—Green & Burnett—Earl Riel Revue—Lester—Cal Dean & Girls.

Rialto (First Half)—McGoods, Lenglen & Co.—Geo. & Paul Hickman—The Letter Writer—Leo Beers—Jimmy Carr & Band. (Second Half)—Aeroplane Girls—Franklyn, Charles & Co.—Edith Clifford & Co.—Balla & Bart.

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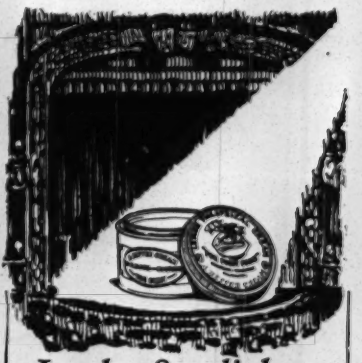

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B. F. KEITH BOOKING EXCHANGE

Week of February 26, 1923

NEW YORK CITY

Broadway—Leavitt & Lockwood—Ernie Colden & Band—Laura Pierpont & Co.—Bob Albright—Dot Byton Revue—Elkins, Fay & Elkins—Kunla & Co.—Ray Conlin.

Fordham (Second Half)—Frank Dixon & Co.—Dennis Sisters, Thib & Cody—Moran & Mack—J. Rosamond Johnson—Bob Pander Troupe.

Jefferson (Second Half)—Three Longfields—Harry Breen—Bernard & Garry—Jean Adair & Co.—Marlin & Greenwald.

Coliseum (Second Half)—Freda & Anthony—Emma Haig & Co.—Meehan & Newman—Wilson Aubrey Trio.

Regent (Second Half)—Johnny Burke—Thorton & Flynn—McCarton & Maroons.

Franklin (Second Half)—Franklin Ardell & Co.—Newhoff & Phelps—Thomas & Aker—Carroll & Sedley.

Hamilton (Second Half)—Sargent & Marvin—Nash & O'Donnell—Jas. Lucas & Co.—Melino Bros.—Potter & Gamble.

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BROOKLYN, N. Y.

Flatbush—Kellam & O'Dare—Pinto & Boyle—Dave Roth—Edith Taliaferro—Archie & Gertie Falls—Guiran & Marguerite.

Greenpoint (Second Half)—Cantwell & Walker—Ray, Snow & Narine—Astor Hill & Criterion Orchestra—Gordon & Germaine—Texas Four.

Prospect (Second Half)—Louis Hart & Co.—Follis & LeRoy—Frank Wilcox & Co.—Max Ford Revue—Joe Browning—Hallen & Day.

Rivera (Second Half)—Walter Manthey & Co.—Stanley & Burns—Herbert's Dogs.

Far Rockaway (Second Half)—Eva Shirley & Band—Bi Ba Bo—Bobby Randall.

Henderson' Coney Island (Second Half)—Miacahua & Co.—Bobbe & Stark—Tony Gray & Co.—Sandy Shaw & Co.—Sheldon Lewis & Co.

ALLENTOWN, PA.

Orpheum (Second Half)—Jahrl & George—Lehr & Kennedy—Ring Tangle—Lang & Blakeney—Seven Arabian Knights.

AMSTERDAM, N. Y.

(Second Half)—Monroe Bros.—Jean LaCross—VanDyke & Vincy—Jack Wilson & Co.—Schectle's Maronettes.

ASBURY PARK, N. J.

(Second Half)—Alanson—Jim & Julia Challis—Shone & Squires—Lorraine Serenaders.

BAYONNE, N. J.

(Second Half)—Nellie Arnaut & Co.—Lanigan & Hanly—Willie Solar—Walter Roseman's Minstrels.

BINGHAMTON, N. Y.

(Second Half)—Al Tucker—Right or Wrong—Murdock & Kennedy—Allat Sea—Wm. Ebbs—Brown, Gardner & Barnett.

BRADFORD, PA.

Ed & Ida Tyndall—Al Usher & Co.—Fields & Fink—Seven Brown Girls.

CANTON, O.

Lorette—Ted & Betty Healy—Married Again—Phina & Co.—Bessie Browning—Thirty Pink Toes.

CHESTER, PA.

(Second Half)—Miss Ioleen—Stephens & Brunello—Franklyn Farnum & Co.—Cook & Oatman—Diero—Brown's Dogs.

CLARKSBURG, W. VA.

(Second Half)—Waldman Bros.—Brown & Newman—Chong & Moey—Nixon & Sans—Buckridge Casey & Co.

EASTON, PA.

(Second Half)—Arena Bros.—Wm. Sisto—Hartley & Paterson—Thornton & King—Revue La Petite.

ELMIRA, N. Y.

Frank & Clara LaTour—Manuel Romain Trio—Josephine Harmon—Eddie Cassidy—Babbette Entertainers—Sternad's Midgets.

FAIRMONT, W. VA.

(Second Half)—Tess & Ann Carter—Felix Burnham—The Love Race—Royal Gascoynes.

GLOVERSVILLE, N. Y.

(Second Half)—Four Black-Eyed Susans—Blanche & Jimmy Creighton.

GREENSBURG, PA.

(Second Half)—Ruby Raymond Trio—Lutes Bros.—Tivoli & Levere—Eleto Garcia & Co.

HARRISBURG, PA.

Majestic (Second Half)—York & Maybelle—Dillon & Parker—Williams & King—Van Hoven.

HAZELTON, PA.

(Second Half)—Fenner & Roberts—Ruby Royce—Jennings & Dorney—Pot Pourri.

HOLYOKE, MASS.

(Second Half)—Anderson & Yvel—Margaret Ford—A Dress Rehearsal—Pauli & Goss—Rose & Moon Co.

HORNELL, N. Y.

Garcinetti Bros.—Dolly Dumplin—Chung Hwa Trio.

ITHACA, N. Y.

Frank & Clara LaTour—Manuel Romain Trio—Luster Bros.—Josephine Harmon—Bobbette & Entertainers.

JAMESTOWN, N. Y.

(Second Half)—Al Usher & Co.—Seven Brown Girls—Fields & Fink—Eight Blue Demons.

JOHNSTOWN, PA.

(Second Half)—Mus Hunters—Smith & Nash—The Reohrs—Bond Wilson & Co.—Jack Connelly & Zippy.

LANCASTER, PA.

(Second Half)—Charles Ledegar—Mason & Shaw—Mr. Sweeney & Master Walton—Juvenile Follies.

LONG BRANCH, N. J.

(Second Half)—Man & Snyder—Chas. Moratti & Co.—Jerome Mann—Geo. LeMaire & Co.

MCKEESPORT, PA.

(Second Half)—Lottie Atherton—Harmon & Harmon—Charles Mack & Co.—Stone & Hayes—Eddie Rash & Co.

MIDDLETOWN, N. J.

Paul Nolan & Co.—Mober & Eldridge—Jack Sydney—Allen & Kent.

MONTREAL, CAN.

Brown Sisters—Maxim & Bobby—Stanley & Stevens—Edith Clasper & Co.—Allman & Harvey—Robt. Henry Hodge & Co.

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MORRISTOWN, N. J.

(Second Half)—Anger & Packer—Andy & Louise Barlow—O'Brien & Josephine—Young Qang & Co.

NANTICOKE, PA.

Ishakawa Bros.—Frank Shields—Goldie & Thorne.

NEW BRITAIN, CONN.

(Second Half)—Clifton & Rodello—Betty Donn—Jo Jo Dooley—Creole Revue.

NEW BRUNSWICK, N. J.

State (Second Half)—Great Johnson—Bernard & Leone—Jas. & Edith James—Meredith & Snoozer—Sun Dodgers.

Rivoli (Second Half)—Holland & Fisher—Peggy Brooks—Jones & Greenlee—Edith Keller & Frisco—Serenaders.

NEW LONDON, CONN.

(Second Half)—Wolfe Sisters & Addy—Margie Barton—O'Neill & Plunkett—Eric Phillips & Co.

NORWICH, CONN.

Keith's (Second Half)—Clayton & Clayton—Nan Traveline—Pauline Carroll & Co.—Blom & Sher—Boy & Boyer.

Colonial—Pedrick & Devere—Neapolitan Duo—Reynolds & White.

PASSAIC, N. J.

(Second Half)—Markell & Gay—Dailey & Irwin—Maurice Freeman & Co.—Bobby Carbone—Weigand Troupe.

PATERSON, N. J.

(Second Half)—Relland & Rae—The Randalls.

PAWTUCKET, R. I.

(Second Half)—Brown & DeMont—Melroy Sisters—The Drug Clerk—Ed Lowry—DeVries Troupe.

PHILADELPHIA, PA.

Keystone—Kanazawa Japs—Mason & Gwynne—Jack Kennedy & Co.—Marino & Martin—Flashes from Songland.

Orpheum-Germantown—Al & Emma Frabelle—North & South—Schaefer, Wayman & Car—Jans & Whalen—Southland Entertainers—Joe Laurie, Jr.—Ella Bradna & Co.

Wm. Penn (Second Half)—Pollard—Princess Nai Tai Tai & Co.—Thornton & Squires—Basil & Allen—Maurice Diamond & Co.

PITTSBURGH, PA.

Naldi & Owens—Van Baldwin Trio—Marion Gibney—Weadick & LaDue—Leroy & Mabel Hart—Kennedy Bros.—The Seebacks.

PLAINFIELD, N. J.

(Second Half)—Zemater & Smith—Marie Sparrow—Barrett & Cunneen—Melodies & Steps.

READING, PA.

(Second Half)—Novelty Perettos—Reiff Bros.—When Love Is Young—Barber & Jackson.

ROCKVILLE CENTRE, N. Y.

Phondell Four—McFarland & Palace—Corse Payton & Co.—Mullen & Francis—Green Serenaders.

SHENANDOAH, PA.

(Second Half)—Dezzo Retter—Amoros & Jeanette—Moran Sisters & Co.

SOUTH NORWALK, CONN.

(Second Half)—Lew Nelson & Co.—Mark & Wilson—Grey & Old Rose—Eddie White—Story Hook Revue.

STAMFORD, CONN.

(Second Half)—Nat & Jackie Farnum—Kramer & Griffin—Fairy Tale Follies—Myers & Hanaford—The Clown Night.

STEUBENVILLE, O.

(Second Half)—Hazel Harrington—Harry Barry & Miss—Uptown & Down—Oren & Drew—Howe & Howe.

SYRACUSE, N. Y.

(Second Half)—Lillian & Henry Ziegler—Eddie Cassidy—Gene Oliver & Co.—Syncopated Seven—Mack & Stanton—Fridkin & Rhoda.

TRENTON, N. J.

(Second Half)—Valentino & Bell—Williams & Taylor—Henry Melody Six—Geo. Yeomans & Lizzie—Yip Yip Yaphankers.

UTICA, N. Y.

Colonial (Second Half)—Nora Jane & Carl—Taylor Howard & Them—Brent Hayes—Sager Midgley & Co.—Kenny & Hollis—John S. Blondy & Co.

WATERTOWN, N. Y.

(Second Half)—Williams & King—Whalen & McShane—Loughlin & West—Rena Arnold & Co.—Harry Kahne.

WHEELING, W. VA.

(Second Half)—Drummond & White—So This Is Broadway—Pierce & Ryan—Four Castings Stars.

WILMINGTON, DEL.

(Second Half)—Willa & Harold Brown—Johnny Geiger—Jones & Rae—Jos. Stanley & Co.—Martha Pryor & Co.—Jane & Miller.

YOUNGSTOWN, O.

(Second Half)—Awkward Age—Jos. Diskay.

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BATON ROUGE AND SHREVEPORT

Louis Stone & Co.—Tom McRae & Co.—Deslys Sisters' Revue—Yates & Carson.

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Baggott & Sheldon—Wardell & LeCosta—Ormsbee & Remig—Joe Darcy—Clare's Minstrels.

MOBILE AND NEW ORLEANS

Betty Washington—W. & G. Ahearn—Master Gabriel & Co.—Marie Russell & Co.—Three Renards.

NASHVILLE AND LOUISVILLE

Al Striker—Stanley & Wilson Sisters—M. Montgomery & Co.—Haney & Morgan—Harmonyland.

LOUISVILLE AND NASHVILLE

Gray Sisters—Ed Morton—Viola May & Co.—Lyons & Yosco—Clifford & Gray.

ROANOKE, VA.

(First Half)—Lynn & Thompson—Gene Morgan—Fulton & Burt—Pisano & Lindauer—Princess Wahletka.

RICHMOND AND NORFOLK

Janis & Chaplow—Harry LaMarr—Lillian Herlein & Co.—Huning & Francis—Ben Barton's Revue.

NORFOLK AND RICHMOND

Vee & Tully—Southern Revue—Howard & Lewis—Hanako Japs.

KNOXVILLE AND CHATTANOOGA

Turner Bros.—K. & E. Kuehn—Angel & Fuller—Rose Clare—Reynolds Donegan & Co.

GREENVILLE AND AUGUSTA

Van & Tyson—Dorothy Ramer—Holman Bros.—Elliott & Latour—Princeton Five.

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Rose & Bunny Brill—Rozelles—Mlle. Vanity & Co.—Rome & Gaut—Three Kitaros.

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Kennedy & Kramer—El Cleve—H. J. Conley & Co.—Ned Norworth & Co.—Wheeler Trio.

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Reade's Hippodrome—Bartram & Saxton—Andrieff Trio—"Flirtation"—Newport, Stirk & P.—Happy Harrison Co.—Creedon & Davis.

DAYTON, OHIO

Keith's (First Half)—Renie Roberts—Birdland Follies—McCormick & Wallace—Sam & J. Gold. (Second Half)—Comebacks—Hazel Green Co.—Turner Bros.

DETROIT, MICH.

La Salle Garden (First Half)—A. Powell Co.—Billy Beard—Fred Lindsay Co.—Stanley, Doyle & R.—Ankar Three. (Second Half)—Jno. Thompson—Rader & Brown.

EVANSVILLE, IND.

Victory (First Half)—Binns & Grill—Davis & Bradner—Dave Ferguson Co.—Christie & Bennett. (Second Half)—De Witt, Burns & T.—Jean Rydell—McCormick & Wallace—Dance Dreams—Col. Pattie Co.

FLINT, MICH.

Palace (First Half)—Don Quixano—Harry Cooper Co.—Dunlay & Merrill—Dance O'Lites. (Second Half)—Maxon & Brown—Snow & Sigworth—Olive & Mack—Stranded.

(*Continued on page 29*)

JUST OUT

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NEW BAND FOR NEWARK

NEWARK, Feb. 26.—According to plans made public here last week the "Newark Philharmonic Concert Band" was incorporated about three months ago, the members being also members of the Musicians' Mutual Protective Union, Local No. 16, for the purpose of giving a series of concerts in the parks in and around Newark during the Summer. The musicians, eighty in number, who form the band, are meeting each Wednesday in the local rooms laying plans for the coming season, the plans including ten weeks of free concerts.

The band will consist of fifty-six musicians, regarded as a full complement, and the expenses will be met by popular subscription. A sum of $5,000 has been set aside in the city budget for Summer band concerts but hitherto these concerts have been given by bands of less than twenty men. Concerts will be conducted along lines similar to the Goldman Band Concerts given last Summer on the Columbia University Green, in New York.

Dr. Edward Schaaf, who was elected president of the Philharmonic band plans to give varied programs, engaging vocal soloists to appear from time to time. The services of the musicians are to be given gratis. The band will be under the leadership of Carl Bethel and others prominently identified with the movement are Emil Weber, Edward Rubsam, George Morgenroth, William Curtis, Ernest Boggenhardt, George Morrell and others of the local musical world.

HARRIS AT HOTEL MARIE

Nat Harris, violinist and formerly leader of the Pennsylvania Hotel Orchestra and other well-known Broadway combinations is at present furnishing the music at the Hotel Marie Antoinette and also at the Pickwick Arms, Greenwich, Conn. Late in the Summer or early in the Fall Harris and his wife will take a tour of Europe for pleasure, staying over for several months. Harris has been busy a good deal lately furnishing orchestras for club work and society dances and believes he should take a vacation.

NEW NAME FOR SIDE SHOW

The Side Show last week had its name changed to "The Tent," the cafe formerly known as the Tent having been totally destroyed by fire some weeks ago. Brooke Johns, known as a society entertainer and formerly appearing at "The Tent," is furnishing the entertainment and the former Tent orchestra, consisting of Jack Shilkret and Sammy Kahn and four others, furnish the music. Johns and the Shilkret orchestra have been taking a fling in vaudeville.

ORCHESTRA NEWS

RAYMOND AT PALAIS ROYAL

Joe Raymond and his orchestra will furnish the music at the Palais Royal during the absence of Whiteman and his orchestra abroad. This will make an engagement of approximately twelve weeks for Raymond's organization, longer than any combination, other than Whiteman's, that has appeared there in several years. The orchestra, which is composed of six pieces at the Little Club, will consist of ten men for the Palais Royal engagement and Raymond, during that time, will use the ten-piece combination to make records for the Victor Company exclusively, under his own name. Two pianos will be used in the orchestra.

The following men will comprise Raymond's orchestra: Joe Raymond, violin, leader; Hugo Frey and Morton Lichstein, pianos; Eugene Fosdick and Dick Schwartz, saxophones; Joe Marinaro, banjo; Jules Tott, bass; E. Hanaford, trombone; H. Farberman, trumpet, and E. Liebman, drums.

HOLMES HAS OWN ORCHESTRA

Scotty Holmes, the dancing bass violin player, formerly a member of Mal Hallett's orchestra and now conducting an orchestra of his own at the American House, Boston, was in New York last week on a combined business and pleasure trip, spending much of his time with Hallett and his men while in the city. Holmes is getting material together and will shortly be seen in a feature spot on the bill at Keith's Theatre in Boston. He will continue to play at the American House for some months and will then leave for one of the Massachusetts summer resorts.

GARDINER IN MONTREAL

Graeme Gardiner and his orchestra, having been burnt out of the Constant Spring Hotel, Kingston, Jamaica, has returned to Montreal, the combination now appearing nightly at the Bagdad Cafe and repeating their former success in Montreal.

Besides playing at the Bagdad the orchestra is this week doing an act at Keith's "Imperial," featuring Harry Lewis on the banjo and Joe Denny on the piano.

STRICKLAND AT ATLANTIC CITY

Charles Strickland and his orchestra, augmented to ten men, opened at Young's Million Dollar Pier, Atlantic City, on Monday night after concluding a successful vaudeville engagement of three months over the Loew time. The orchestra has contracted to appear at the pier for seventeen weeks.

SILVER WRITES A SONG

Frank Silver and Irving Cohn have written a new song, "Yes, We Have No Bananas," which is being featured by Frank Silver and his orchestra at Murray's Roman Gardens, N. Y., and all of the other orchestras under the direction of Frank Silver.

LOPEZ WINS SPIRITED CONTEST

In a spirited contest held for the purpose of selecting the most popular orchestra to supply the music at the Annual Fair to be held at the State Armory, South Norwalk, Conn., during the week of March 19, Vincent Lopez was awarded the distinction of being unanimously elected. Besides furnishing the music Lopez has agreed to appear personally on "Governor's Night" to conduct a march which he has composed and dedicated to the state's leading executive.

Vincent Lopez's latest ideas of modern lighting effects were inaugurated last week at the Pennsylvania Grill. Lopez is now using numerous color wheels, baby spots which play on soloists, dimmers and various other contrivances which lend colorful atmosphere to the surroundings. Besides playing piano and conducting the orchestra Lopez operated the lights, all of which he controls through a push button system on his piano.

CAUSER GETS ROUTE

Bob Causer and his orchestra, billed as "The Collegians," opened in vaudeville last week and have been given a route over the B. S. Moss and Keith time. This orchestra, a combination of Cornell University graduates, came to New York under the Whiteman banner and appeared at Castles-by-the-Sea during the summer, moving to the Piccadilly Rendezvous later on. For a long while they were billed as Paul Whiteman's Collegians, even though Whiteman had transferred his interest in the orchestra to Gil Boag. This billing was not permissible for the vaudeville engagement owing to complication with the recording company, so that the title was simply changed to "Collegians." The act is succeeding.

WHITEMAN SAILS ON MAR. 3

Paul Whiteman and his Palais Royal Orchestra will sail on Saturday, March 3, on the *President Harding* for England, in order to arrive in time to make full arrangements for playing their ten weeks' engagement at the London Hippodrome in connection with the Murry and Wylie revue. Fifteen men will make the trip and an electrician will also accompany the orchestra. Miss Vanda Hoff, wife of Whiteman and premiere danseuse of the Palais Royal, will accompany her husband and a good many of the other men in the orchestra will be accompanied by their wives, and in some instances, their children.

LILLEY OFFICE MOVES

Sam Lilley, prominent orchestra manager in Philadelphia, has moved his offices to No. 5615 North Sydenham street. Lilley has been booking orchestras in and around Philadelphia for a number of years and has about ten regular combinations working out of his office.

CUTTING SAILS FOR ENGLAND

Ernest Cutting, of the Paul Whiteman offices, sailed for England on the *President Fillmore* last Saturday to arrange for advance publicity and general business for the Whiteman engagement at the London Hippodrome.

This will be in the nature of a homecoming for Cutting as he was born in England and his parents and relatives still reside in the historic town of Hastings made famous by the battle which took place there at the beginning of the Norman invasion. It has been fifteen years since Cutting has been home and practically that long since he saw any of his people.

During Cutting's absence his place in the office will be taken by Jimmy Caruso, who handled a good deal of it during the time Hugh Ernst was laid up with pneumonia.

SPECHT IN WASHINGTON

Paul Specht and his original orchestra played to an overpacked house in Cleveland, where he furnished the music for the Tall Cedars' Dance at the Auditorium.

The Columbia Graphophone Company, the Cleveland newspapers and the radio broadcasting stations co-operated with the Tall Cedars to make the occasion a most successful one, close to 6,000 persons attending. Specht is said to have received $1,500 for the night.

Specht, after headlining at the Keith Theatre in Philadelphia last week, is repeating his success in Washington this week. He will remain on tour for a few weeks more before returning to New York to take up his bookings here.

CLEVER ORCHESTRA STUNT

A clever orchestra stunt in which the various instruments flirt with each other has been created by Al Snyder, leader of the "Broadway Syncopators," a Paul Specht unit playing with Cunningham and Bennett on the Keith time. The orchestra uses the Joe Mittenthal, Inc., new foxtrot song, "The Flirt," for the purpose, the soprano sax flirting with the trombone, the violin flirting with the piano bass and the other instruments, pairing off in like manner, the idea getting across remarkably well.

CULVERWELL IN PROVIDENCE

Charles E. Culverwell and his orchestra have just completed six months at Rhodes-on-the-Pawtuxet, one of the biggest ballrooms in Providence. Culverwell has an orchestra of fifteen men and at least half the songs played are special arrangements.

SONG WRITERS

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VAUDEVILLE BILLS

(*Continued from page 27*)

FT. WAYNE, IND.

Palace (First Half) — Rosher & Muffs — J. Thompson Co.—Around the Map—Roder & Brown. (Second Half)—Roatine & Barrett—Larry Comer —Niobe—S. & J. Gold.

HUNTINGTON, IND.

Huntington—Quinn & Caberly—Waiman & Berry.

INDIANAPOLIS, IND.

Palace—Bender & Armstrong—Duval & Symons —Bernivici Bros.—Ned Nestor Co.—Taylor & Bobbe—Girl from Toyland—Al Fields.

KOKOMO, IND.

Strand (First Half)—Lawton—Barry & Whitledge—Murray Kissen Co. (Second Half)—Davis & Bradner—Liletta Co.—Bob Murphy And—Sensational Arleys.

LEXINGTON, KY.

Ben Ali (First Half)—Dallas Walker—Eddy & Wynn—Hazel Green Co.—Turner Bros. (Second Half)—Favorites of Past—Hibbert & Malle.

LIMA, OHIO

Faurot, Opera House (First Half)—Lilotta Co. —Doee's Celebrities—Waiman & Berry—Hibbet & Malle. (Second Half)—Rohser & Muffs—Billy Beard—Around the Map—Jarvis & Harrison—Fred Lindsay Co.

PADUCAH, KY.

Orpheum (First Half)—Hill & Quinelle—Bender & Armstrong—Jean Bydell—Favorites of Past. (Second Half)—Ada Weber—Williams & Clark—Honeymooners.

RICHMOND, IND.

(First Half)—Bob Murphy And—The Arleys. (Second Half)—Binns & Grill—Christy & Bennett —Dave Ferguson Co.

MARCUS LOEW CIRCUIT

Week of March 5, 1923

NEW YORK CITY

American (First Half)—Wyoming Duo—O'Brien & Buckley—Johnny Elliott & Girls—Marcelle Fallet & Mother—George Morton—Victoria & Dupre. (Second Half)—Nelson & Nelson—Conroy & Howard—Stutz & Bingham—Louise Carter & Co.—Howard & Brown—Columbia & Victor—Kara.

Orpheum (First Half)—Pichianni Troupe—Conroy & Howard—Mammy & Gold Dust Twins—Jean Granese—Lou & Gene Archer. (Second Half)—Wilton & Lelo—Evelyn Cunningham—Black & O'Donnell—Billy McDermott—Skelly & Heit Revue.

National (First Half)—Raymond Pike—Hidden Voices—Reed & Selman—Wilson & Jerome—The Old Timers. (Second Half)—Russ, LeVan & Pete —Murray, Senna & Dean—Jean Granese—Mammy & Gold Dust Twins.

Greeley Square (First Half)—Eddie & Grace—Murray, Senna & Dean—Burt & Rosedale—Al. H. Wilson—Francis & Wilson. (Second Half)—Raymond Pike—Gilbert Sisters & Armstrong—Marshall Montgomery—Wilson & Jerome—Grazer & Lawlor.

Delancey Street (First Half)—Peres & LaFlor—Chas. Gibbs—Moore & Goodwin—Kelly & Wise—Black & O'Donnell—Bits of Dance Hits. (Second Half)—Francis & Wilson—Marcelle Follet & Mother—Sully & Kennedy—Duponts.

Boulevard (First Half)—Kara—Earl & Matthews—Follies. (Second Half)—Berdie Kraemer —Brooks & Grace—Follies.

State (First Half)—LaToy Bros.—Roy, Dorn & Duke—Casey & Warren—Dalton & Craig—Moss & Frye—Futuristic Revue. (Second Half)—Pichianni Troupe—Moss & Frye—Lou & Grace Archer.

Avenue B (First Half)—Hoffman & Jessie—Dorothy Wahl—Louise Carter & Co.—Barton & Sperling—Harry Abrams & Co. (Second Half)—Flynn & Arnold—Howard & Ross—Harry Cooper —Ecko & Reye.

Lincoln Square (First Half)—Wilton & Lelo—Berdie Kraemer—The Little Liar—Billy McDermott—Diaz Monkeys. (Second Half)—LaToy Bros. —Dayton & Palmer—Reed & Selman—Worsley & Hiller—Jack Powell Sextette.

Victoria (First Half)—Obala & Adrienne—Evelyn Cunningham—Andy & Louise Barlow—Eddie Nelson—Dave Harris & Band. (Second Half)—Sankus & Silvers—Kirk & Harris—George Morton —Dave Harris & Band.

BROOKLYN, N. Y.

Palace (First Half)—Canton Trio—Flynn & Arnold—Howard & Ross—Harry Cooper—Making Movies. (Second Half)—Dorothy Wahl—Roy & Arthur—Making Movies.

Warwick (First Half)—Ecko & Reye—Ross Bros.—Harris & Syman—Sully & Kennedy—Hubert Kinney & Co. (Second Half)—Violet Carleson.

Metropolitan (First Half)—Ling & Long—Freeman & West—Four Queens and A Joker—Grant Gardner—Russ, LeVan & Pete. (Second Half)—Obala & Adrienne—Carey, Bannon & Marr—Percival Noel & Co.—Eddie Nelson—Bits of Dance Hits.

Fulton (First Half)—John LeClair—Mabel Drew —Columbia & Victor—Gilbert Sisters & Armstrong —Jack Powell Sextette. (Second Half)—Peres & LaFlor—Murphy & Bradley—Burt & Rosedale—Al. H. Wilson—Dalton & Craig.

Gates (First Half)—Grace & Lawlor—Lazar & Dale—Royal Midgets. (Second Half)—Ling & Long—Caledonia Four—Royal Midgets.

Astoria (First Half)—Duponts—Violet Carleson —Caledonia Four—Percival Noel & Co.—Lew Wilson—Skelly & Heit Revue. (Second Half)—Victoria & Dupre—Eddie & Grace—The Little Liar—Mallon & McCave—Diaz Monkeys.

BALTIMORE, MD.

Hippodrome—Pickard's Seals—Kennedy & Davis —Frank Ford & Co.—Alton & Allen—Emerald Revue.

BOSTON, MASS.

Orpheum—Walda & Co.—Irving Edwards—The McNaughtons—Stolen Sweets—Ethel Davis & Co. —LaFrance Bros.

BUFFALO, N. Y.

State—Australian Delsos—Leonard & Wallace—Eckhoff & Gordon—Adrian—Arthur Alexander & Co.

HOBOKEN, N. J.

Loew's (First Half)—Mankin—Driscol & Perry —Brooks & Grace—Weber & Elliott—Dancing Shoes. (Second Half)—Watson's Dogs—Elinore & Love—Fisher & Sheppard—The Old Timers.

LONDON, CAN.

Loew's (First Half)—Dreon Sisters—Goets & Duffy—Morning Glories. (Second Half)—Dawson, Lanigan & Covert—Frank Mullane—Archer & Belford.

MONTREAL, CAN.

Loew's—Three Walters—Simms & Wynne—When We Grow Up—Wilson & McAvoy—Will. Stanton & Co.

NEWARK, N. J.

Loew's—Maude Eliet & Co.—Four Byron Girls—Jewel Faulkner & Co.—Jimmy Savo & Co.—Sparks of Broadway.

OTTAWA, CAN.

State—Leo. Zarrell Duo—Irving & Elwood—Tom Martin & Co.—Permaine, & Shelly—Primrose Minstrels.

PROVIDENCE, R. I.

Emery (First Half)—Martin & Courtney—Marion Clare—Chick & Tiny Harvey—Roy & Arthur. (Second Half)—Mankin—DeVine & Williams—Dancing Boots.

TORONTO, CAN.

Yonge Street—Ed. Gingras & Co.—Cortes & Ryan—Helene Davis & Co.—Wheeler & Potter—Chas. F. Seamon—Boys of Long Ago.

WASHINGTON, D. C.

Strand—Zara Carmen Trio—Burt & Lottie Walton—Hanson & Burton Sisters—Harrison Moss—Tarzan.

Jack Walsh & Co.

What *N. Y. Clipper* Says: Jack Walsh and Company were another comedy treat of the bill in a tabloid musical comedy, "Little Miss Sunshine." Walsh is a sort of pocket edition of the late William Dooley, and gets over his comedy stuff with punch and pep.

WILBUR HOLTON

Sensational Dancer with Kelso Bros. & Co.

BERT MATTHEWS BETH

With "ONE, TWO, THREE." Dir. LEW CANTOR

GOLDWYN TO HANDLE COSMO

Long pending arrangements were completed last week whereby the Goldwyn Picture Corporation, of which F. J. Godsol is president, will in the future release all Cosmopolitan productions, controlled by William R. Hearst.

The Hearst pictures have been released for some time through the Famous Players-Lasky Corporation, and this organization will handle certain pictures already contracted for during the past year. Marion Davies is the principal star of the Cosmopolitan pictures and she is now working on a screen version of "Little Old New York."

DEATHS

ZACK EVANS, old time actor, died last week after a long illness, at the Actors' Fund Home where he had been a guest for some time.

Mr. Evans, who was 75 years old, played with Edwin Booth, Edwin Forrest, J. Wilkes Booth, Charles Kean and Joseph Jefferson. He appeared with Mary Anderson when she made her debut in 1877 in "Romeo and Juliet."

Funeral services were held on Friday from the Funeral Church, 66th street and Broadway.

GEORGIANNA HEWITT, actress, died last week in New Haven, at the local hospital where she was taken after having swallowed poison, apparently in error for headache tablets.

At the time of her death, Miss Hewitt was ingenue in a New Haven stock company.

LEO STORMONT, a vocalist and sketch artist of renown, passed away recently. His death followed an operation for internal trouble. He came to the front during the South African War with his singing of patriotic songs.

EDWARD H. SEE, old time actor, died last week of influenza, at the age of sixty-eight years. He was known to two generations of theatre-goers.

He was born in this city and began his stage career about fifty-one years ago. He played in the original company of "Hazel Kirk," in the Madison Square Theatre. He also played character parts with Nat Goodwin. Funeral services were held last Wednesday at the Funeral Church, Broadway and 66th street, Rev. Dr. C. Nelson Moller, of Trinity Chapel, officiating.

MRS. PAUL VOLK, the widow of Paul Volk, the proprietor of the original Volk's Garden, on the Bowery, New York, died, Feb. 16, at her home, 312 West 29th Street, New York. Volk's Theatre was on the site of Pastor's Bowery Theatre, which is now occupied by the Peoples Theatre.

BRADY WRITES TO ENRIGHT

That the Rev. Harry Bowlby, of the Lord's Day Alliance, is discriminating against the theatres only in his campaign to enforce the Sunday Laws, is the charge of William A. Brady, in a letter sent to Police Commissioner Enright. Brady threatens to start a Sunday Alliance of his own, if the Rev. Bowlby does not enforce the "blue laws" without discrimination which would mean the prohibition of Sunday golf, tennis and other amusements as well as theatres. The producers' letter to the Commissioner follows:

"The morning papers print a communication sent to you by the Rev. Doctor Bowlby, secretary of the Lord's Day Alliance, in which he calls upon you to enforce the Sunday Laws against theatrical performances given in this city.

"May I take the privilege, as a citizen and a tax-payer of New York City (Dr. Bowlby is a citizen of New Jersey), of calling your attention to the fact that the same laws that Dr. Bowlby proposes that you invoke against the theatres, also prohibit tennis, golf or any other game on the Sabbath.

"Therefore, if the Rev. Doctor Bowlby is to be allowed to continue his campaign of discrimination against the theatres of the city, I propose to form a Sunday Alliance of my own, which will call upon you to enforce all of the Sunday laws—not one of them.

"In conclusion, may I call your attention to the fact that nearly all of the people arrested through Dr. Bowlby's investigation last Sunday have been discharged by the magistrates they were brought before."

"Respectfully,

WILLIAM A. BRADY."

JERSEY THEATERS OPEN ON SUNDAY

Although New Jersey movie theatre owners have been twice summoned to court for violation of the law which makes Sunday operation of amusement places a misdemeanor, the theatres did business as usual last Sunday. The performances were not interfered with, but it is expected that action will be taken by the police. On the two previous occasions when the theatre owners were haled to court they were fined $1 each.

At St. Joseph's Auditorium in West Hoboken the customary two performances of "Veronica's Veil," called the American Passion Play, were given and drew large crowds. A committee is being formed for the purpose of having it call on President Harding and invite him to see the play.

HEARST GETS THE PARK

William R. Hearst, millionaire newspaper publisher and motion picture producer has achieved his life's ambition by breaking into the ranks of the theatre managers through acquiring a twenty-one year lease on the Park Theatre, at 59th street and Eighth avenue. According to an announcement this is the first step Hearst is taking to acquire a chain of theatres throughout the country for the purpose of playing motion pictures made by his concern the Cosmopolitan and the Goldwyn Corporation, which were merged together last week. It is the intention of Hearst to extend this chain by either purchasing or building theatres in Chicago, Boston, Cleveland, Philadelphia, Detroit, San Francisco, Baltimore, Washington, St. Louis, Kansas City, Atlanta, New Orleans, Los Angeles, Denver and other large cities about the country. These theatres will give a pre-release showing of all of the Hearst-Goldwyn productions with the initial showing at the Park Theatre being Marion Davies in "Little Old New York."

Hearst obtained the Park Theatre from the Earth Realty Corporation, of which Joes Le Blang, the cut rate ticket agent and Al. Jones another ticket broker are the heads. It is said that Hearst will pay an annual rent of $60,000 a year, plus taxes for the house, which will give Le Blang and Jones an annual profit of $10,000 during the life of the lease.

The Park Theatre, which has a varied career extending from legitimate to pictures to vaudeville to stock burlesque opened in 1903 as the Majestic Theatre with Montgomery and Stone in "The Wizard of Oz." Five years later the theatre created a stir when it introduced women ushers.

At the Goldwyn offices it was stated that that concern was not financially interested in the new Hearst chain of theatres, even though their films would be shown in conjunction with the Cosmopolitan pictures.

WALSKA RELIES ON N. Y. CRITICS

Mme. Gana Walska, operatic soprano, wife of Harold F. McCormack, the Chicago millionaire, who sang last week in Detroit and was heartily panned by the critics, is not at all upset by the caustic remarks printed and spoken regarding her singing ability.

The soprano is willing to wait for New York and Chicago critics to pronounce judgment upon her vocal ability. Detroit critics are prejudiced and biased, she said, after reading the reviews of her concert.

"I am what you Americans say—stubborn," said the Polish singer. "Indeed I am obstinate. And more, I shall return to Detroit for another engagement as soon as I have filled the ones I have. That will be the time for Detroit to judge Walska. Their criticisms are indeed compliments. What artist has received the attentions I have? Every blow is a push up for me. They will know that."

When asked why her husband remained in Chicago instead of coming to Detroit to hear her concert, she replied: "It is on business. He could not come on that account."

The Chicago concert of Mme. Walska booked for March 5 was canceled by telegram from her manager this week.

ANDERSON FORMS PROD. CO.

John Murray Anderson and his associates have formed an organization known as the Chelsea Producing Corporation to sponsor "The Cherry Chair," the new musical comedy by Fred Isham, John Murray Anderson, Arthur Swanstrom and Augustus Barratt, which is to be staged by Mr. Anderson. Hugh Anderson, brother of the producer, is managing director of the corporation, which has offices in the Globe Theatre building.

"The Cherry Chair" is now in rehearsal and will open out of town in two or three weeks. The cast includes Clifton Webb, Georgie O'Ramey, Virginia O'Brien, Lenora Hughes, Roger Imhoff, Brooke Johns, Lenox Pawle, Leon Barte, Beth Berri, Gladys Burgette and Charles Lawrence.

The piece is due to follow "Lady Butterfly" at the Globe Theatre.

OPPOSE R. R. RATE REDUCTION

Just as the actors and managers were about to rejoice over the proposed twenty per cent reduction in interchangeable mileage books on railroads, which had been recommended by the Interstate Commerce Commission, the heads of fifty-two railroads operating in the East have mobilized to defeat the reduction. A series of meetings have been called, at which resolutions of protest will be signed and forwarded to the Commission. It is said that should the Commission insist upon putting the reduction scheme into operation, the railroad men will take the matter to the courts. The reduction was to have gone into effect on March 15.

The commission's suggestion is that the roads agree to sell the interchangeable 2,500 mile books at a 20 per cent reduction from the present rate of $90 each. The contention of the roads is that this represents a loss in passenger revenue, which is confiscatory and against that section of the Transportation Act which provides that the carriers of the country be given an opportunity to earn a "fair return" on their capital investment. Because of this belief, which is general in local circles, Friday's conference is regarded in the light of preparation for a legal struggle to safeguard the rights of the carriers. Those who incline to the belief that a rehearing should be sought before the Interstate Commerce Commission point to the vote by which the suggestion was carried. Four out of eleven commissioners dissented from the proposal.

With the idea of presenting their strongest side of the matter in the event of injunction proceedings, it was learned here yesterday that the passenger traffic managers and vice-presidents have been in almost daily secret session so as to compile data with which to confront the court and prove thereby their loss of revenue.

The question of action by the carriers was first broached formally at a meeting of the new executive committee of the Association of Railway Executives held recently in Washington. The fact that the matter is now being treated in a regional way is taken to mean that the war time body of railroad officials has finally decided to attack railroad problems by groups rather than through a central body on the assumption that the end of the war time conditions now permits them to deal with their problems with a finer regard for regional differences.

The almost prohibitive rates of transportation have been the main factor in the scarcity of traveling shows this season. Managers who have been in the habit of sending out four or five road companies each season could not see their way clear to live up to their usual quota with transportation rates sky high and business conditions none too good in many parts.

The Council of the Actors' Equity Association have been drafting a recommendation with which they had hoped to influence a lower rate for theatrical organizations. With better transportation "breaks" it will encourage more producing of road shows, according to Equity's way of figuring. This would naturally provide work for hundreds of actors who are in enforced idleness because of the scarcity of shows being sent out this season.

"SCANDAL" MATS. AT NATIONAL

"The School for Scandal" will be given at the National Theatre during the month of March for a series of special matinees, the proceeds to be donated to the Co-operative Home for Small Salaried Girls, under whose auspices the performances will be given. They are scheduled for the afternoons of March 12, 16, 19 and 23. Mary Shaw will stage the play.

Mme. Violet Besson will head the cast, which is to include Rose Coghlan, Blanche Yurka, Ian Keith, Guy Standing, Jr., Theresa Maxwell Conover, Marie Carroll and Vernon Kelso.

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Burke, Grace
Carette, Bess M.
Culbert, Grace
Curtiss, Ethel
Davidson, Mrs.
Earle, Emily
Evans, Irene
Fielding, Mrs. Harry
Ford, Dolly
Fowler, Alberta
Hansford, Martha
Harrison, Lucille
Jackson, Anna
Kirby, Zita Lyons
La Barr, Bernice
Lefkowitz, Ray
Lorraine, Peggy
Mack, Marion
Mayne, Dearley
McManus, Mrs. George
Miller, Mrs. Jeffrey
Morgan, Hilda
Morgan, R.
Pollack, Carmen
Rappo Sisters
Reeves, Pearl
Rene, Irene
Rhoides, Billie
Thorne, Buddie
Well, Florence

GENTLEMEN

Carey, Leonard
Coghlan, G.
Goldbeck, Edward
Healy, John
Howe, Samuel
Jennings, Clifford
Keaton, Joseph
Kelton, Aryan
Kohler, T.
Lalla, Eugene
Layden, John R.
Lester, Chas.
Mansell, Harry
Mensing, Ralph
Nordstrom, Leroy
Pandur, Billy
Posty, Walter O.
Rostow, A. P.
Sayles, Ward J.
Schultz, Leon
Shaws, AcHal
Sidney, George
Stanley, Fred
Weston, Ted
Wybert, Ernest

HOTEL TO REPLACE THE "HIP"

The Hippodrome, at Forty-third street and Sixth avenue, will soon be a thing of the past and on its site a $15,000,000 hotel erected, if final negotiations for the sale of the property are completed between the United States Realty Company of 111 Broadway and a group of real estate operators who are seeking the ground upon which the big playhouse stands.

H. A. Windsor, president of the United States Realty Corporation, which owns or controls the stock of the Forty-third street realty company, confirmed the report that the deal was on, and that the George A. Fuller Construction Company already had contracts for erecting the hotel.

The Hippodrome was built in 1904 and 1905, opening in April of the latter year, by Thompson & Dundy, well known in those days for their Luna Park project. The theatre plans called for 5,200 seats and was to be the largest theatre in America. The building of the house was considered at that time one of the greatest theatre projects ever attempted in this country. Its size makes it suitable for a certain type of attraction only and the house has labored under difficulties for this reason, consequently finding the going hard.

In 1915 Charles Dillingham took over the house and with renewed enthusiasm, and managed to play to as high as 2,000,000 admissions a year.

CICCOLINI IN LOEW'S

SAN FRANCISCO, Feb. 21.—Signor Ciccolini, tenor, opened a two weeks' engagement at the Loew-Warfield Theatre and was greeted by a capacity house.

On February 24 Marcus Loew will offer Mon. Theodore Adolphus, dancer, and his company, including Grace Eastman, Anna Velda and Eunice Prosser, as added attractions. The act until recently has been playing the Keith and Orpheum Circuits. Much advance publicity is being given the dancing act, as it proved a valuable thing for Ciccolini and did much to fill the house.

LAUDER SAILS FOR AUSTRALIA

Sir Harry Lauder, having completed his American tour, sailed from Frisco on the S. S. Sonoma, Tuesday, for Australia. William Morris was at the dock to see him off. Morris then left for Los Angeles where he will remain for two weeks prior to returning to New York. Lauder was accompanied by Mrs. Lauder, and will remain in Australia until August, when he returns to America to resume his tour at Vancouver.

"DAGMAR" CLOSES ON MAR. 17

Mme. Nazimova began the last four weeks of her engagement at the Selwyn Theatre in "Dagmar" on Monday night. The attraction will close on March 17 and on the following Monday will begin a three weeks' engagement in Philadelphia. After the Philadelphia engagement it will conclude its season playing the subway circuit.

KANE TO DO "KING LEAR"

Whitford Kane, who appeared in "Hamlet" with John Barrymore, has announced that he will appear in Shakespeare's "King Lear," at a series of special matinees under the management of Richard Herndon.

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